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STYLISTICS AND THE BASICS OF EDITING

СТИЛИСТИКА И ОСНОВЫ РЕДАКТИРОВАНИЯ

Электронное учебно-методическое пособие

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Учебно-методическое пособие включает теорию стилистики английского языка и основ редактирования, вопросы и практические задания для формирования прикладных навыков, глоссарий и списков источников. Цель настоящего пособия – обеспечить студентов материалом для самостоятельной работы, подготовки к практическим занятиям и экзамену по дисциплине «Стилистика английского языка и основы редактирования».

Предназначено для студентов бакалавриата, изучающих английский язык в рамках профессиональной подготовки по направлению 45.03.02 «Лингвистика».

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УСЛОВНЫЕ ОБОЗНАЧЕНИЯ

👉 – Plan of study, questions for study, knowledge and skills, recommendations / план занятия, вопросы к занятию, знания и умения, методические рекомендации

📖 – Theory / теоретические материалы

✍️ – Tasks / практические задания

🎧 – Listening tasks / задания на прослушивание

😊 – Independent work / самостоятельная работа

🖨️ – Research tasks / самостоятельное стилистическое исследование

👉 – Testing knowledge / контроль знаний

ПРЕДИСЛОВИЕ

Настоящее пособие предназначено для студентов бакалавриата, обучающихся по направлению подготовки высшего профессионального образования 45.02.03 «Лингвистика» и изучающих дисциплину «Стилистика и основы редактирования». **Цель** пособия – обеспечить студентов материалом для самостоятельной работы, подготовки к семинарским занятиям и экзамену по стилистике и основам редактирования. Пособие включает систематизированный материал по изучаемым темам, список обязательной и дополнительной литературы, список ключевых терминов, а также практические задания для усвоения прикладных аспектов стилистики и редактирования.

Дисциплина «Стилистика и основы редактирования» имеет целью ознакомить студентов с современными представлениями о стилистических ресурсах английского языка, с лингвистическими методами их исследования, а также дать студентам углубленное представление о характере стилистического анализа и правки текста.

Курс стилистики основывается на теоретических знаниях, полученных студентами при изучении теоретической фонетики, грамматики и лексикологии английского языка.

В ходе изучения курса студенты знакомятся как с теоретическими, так и с прикладными аспектами стилистики, приобретают навыки проведения лингвостилистического и лингвопоэтического анализа. При изучении курса расширяется терминологический запас, формируются навыки научного дискурса, в частности ведения научной дискуссии, представления научного сообщения, навыки работы с научной литературой. Важной задачей курса является формирование у студентов умения реализовать прикладной аспект стилистики, проводить вычитку и редактирование как первичного текста, так и текста-транслята.

Материал курса дает студентам возможность овладеть фундаментальными теоретическими знаниями для успешного написания рефератов, курсовых и дипломных работ по актуальным проблемам стилистики.

Курс предполагает использование англоязычных информационных источников.

Цель — ознакомить студентов с основными направлениями в парадигматической стилистике английского языка и стилистической правке текста.

Задачи:

- 1) развитие у студентов умения пользоваться стилистическим понятийным аппаратом, методами исследования стилистических приемов, выразительных средств, а также методами стилистической правки различных аспектов первичного текста и текста-транслата;
- 2) формирование у студентов умения работать с научной литературой, аналитически осмысливать и обобщать теоретические положения;
- 3) формирование навыка анализа и систематизации научного материала;
- 4) формирование у студентов навыков научного подхода к работе над текстом и адекватного изложения его результатов на английском языке как в устной, так и письменной форме;
- 5) совершенствование навыка работы со справочной и научной литературой (словари, справочники, монографии, научные статьи, материалы справочных сайтов) и совершенствование навыков самостоятельной работы.

В соответствии с требованиями учебной программы по курсу студенты изучают следующие темы:

Модуль 1. Парадигматическая стилистика

- Дисциплина «Стилистика» и ее развитие.
- Стилистические приемы фонетической группы.
- Лексические стилистические приемы.
- Синтаксические стилистические приемы.
- Стилистический потенциал грамматических и лексических единиц.
- Редакторская правка текста.

Модуль 2. Синтагматическая стилистика

- Теория текста.
- Литературный функциональный стиль.
- Публицистический функциональный стиль.
- Научный функциональный стиль.
- Документный функциональный стиль.
- Разговорный функциональный стиль.
- Принципы редактирования англоязычного текста и перевода.

Место дисциплины в системе профессиональных курсов. Учебная дисциплина «Стилистика и основы редактирования» входит в систему лингвистических курсов, в совокупность дисциплин гуманитарного цикла, изучающих человека в разных аспектах; в набор дисциплин общепрофессионального цикла, ориентированных на изучение коммуникативной составляющей лингвистических и переводческих наук и практики общения и перевода. Данная дисциплина предвдвляет циклы дисциплин профилизации и производственную практику по направлению «Лингвистика».

Занятия по этому курсу строятся в форме лекций, семинаров и самостоятельной работы студентов. При проведении семинарских занятий рекомендуется использование активных и интерактивных форм обучения (выполнение проектов, защита докладов и рефератов, презентации по тематике курса) в сочетании с внеаудиторной работой. Упражнения пособия подобраны из теоретических и практических источников по стилистике и редактированию, указанных в списке литературы, но могут быть дополнены преподавателем.

Пособие знакомит студентов с теорией стилистики и редактирования, содержит объяснение основной терминологии, составляющей инструментарий исследователя данного раздела лингвистики, способствует развитию навыков выявления и описания стилистических явлений в речи.

Теория, кратко описывающая основные аспекты стилистики, сопровождается прикладными заданиями, позволяющими самостоятельно приложить на практике полученные знания. Поскольку в конце изучения данного курса предлагается написание самостоятельной научной работы, то задания пособия частично направлены на реализацию целей самостоятельного исследования. Пособие снабжено словарем терминов и списком литературы, которой можно пользоваться для проведения обзора теории по теме исследования и углубления знаний по определенной тематике.

В качестве материала в пособии использованы тексты произведений классиков английской и американской литературы, а также средств массовой информации.

В результате изучения курса студенты должны

знать:

- основные положения теории стилистики языка, составляющие основу теоретической и практической профессиональной подготовки специалистов по данному направлению;
- основную терминологию курса, определять стилистические понятия и уметь выделять соответствующие им речевые явления;
- специфические особенности стилистической организации и функционирования английской речи;
- особенности лингвистических средств, используемых в разных стилистических регистрах речи для достижения определенных коммуникативных задач;

уметь:

- применять полученные теоретические знания на практике в процессе профессиональной деятельности;
- работать с научной литературой;
- на основе полученных знаний самостоятельно ставить исследовательские задачи и находить методы их решения;
- представлять результаты своего исследования в соответствии с предъявляемыми требованиями как в письменном, так и устном виде (доклады, ответы, презентации).

Работа над данным курсом должна быть последовательной, она включает не только усвоение теоретического материала, но и формирование практических навыков анализа текста, необходимых будущему переводчику.

Пособие позволяет осуществить балльно-рейтинговую оценку учебной деятельности студентов. Рекомендуемые критерии оценки приведены в таблице.

Форма работы	Рекомендуемые критерии оценивания
Лекция	– 0 баллов: студент отсутствует на занятии; – 1 балл: студент присутствует на занятии; – 2 балла: студент присутствует на занятии и предоставляет конспект лекции
Семинар	– 0 баллов: студент отсутствует на семинарском занятии; – 3 балла: студент присутствует на занятии, участвует в общей дискуссии, выполнено 50–70 % теста;

Форма работы	Рекомендуемые критерии оценивания
	– 5 баллов: студент присутствует на занятии, принимает в нем участие, выступает с индивидуальным сообщением по вопросам семинара, выполняет 71–100 % теста
Портфолио	15 баллов максимум выставляются студенту за портфолио, исходя из следующих критериев: 1) оформление и полнота представления материала в соответствии с требованием – максимум 5 баллов; 2) правильность определения стилистически маркированных лексических единиц – максимум 5 баллов; 3) правильность определения стилистических приемов – максимум 5 баллов
Выполнение ИДЗ (индивидуальных домашних заданий – выполнение упражнений из пособия)	– 5 баллов выставляются студенту, если он выполнил 31–100 % ИДЗ; – 3 балла – если он выполнил 30–60 % ИДЗ; – 0 баллов – если он выполнил менее 30 % ИДЗ
Кейс-задача	– 5 баллов выставляются студенту, если он собрал и представил фактический материал для кейс-задачи, выступил с индивидуальным анализом представленного материала, проявил самостоятельность в определении роли транспозиции в современном английском языке; – 3 балла – если он отвечал на вопросы преподавателя, продемонстрировал знание общих положений, касающихся вопросов транспозиции; – 0 баллов – если он не участвовал в выполнении кейс-задачи
Контрольная работа	– 5 баллов выставляются студенту, если он выполнил 31–100 % заданий контрольной работы; – 3 балла – если он выполнил 30–60 % заданий контрольной работы; – 0 баллов – если он выполнил менее 30 % заданий контрольной работы
Тест	– 5 баллов выставляются студенту, если он выполнил 61–100 % заданий теста; – 3 балла – если он выполнил 30–60 % заданий теста; – 0 баллов – если он выполнил менее 30 % заданий теста
Дискуссия	– 5 баллов выставляются студенту, если он выступил с индивидуальным сообщением по вопросу дискуссии, продемонстрировал самостоятельность в определении спорных вопросов теоретической грамматики, обобщил или проанализировал спорные точки зрения на существующие вопросы;

Форма работы	Рекомендуемые критерии оценивания
	– 3 балла – если он отвечал на вопросы преподавателя, продемонстрировал знание общих положений, касающихся вопросов дискуссии; – 0 баллов – если он не участвовал в дискуссии
Доклад и реферат	10 баллов максимум выставляются студенту за доклад об актуальных проблемах стилистики английского языка, исходя из следующих критериев: 1) объем: доклад 3–5 мин, реферат 7–10 страниц, полнота представления теоретического вопроса в соответствии с названием реферата или доклада – максимум 2 балла; 2) логичность и четкость структуры научного доклада и представленного реферата – максимум 2 балла; 3) объем проработанного научного материала в основе доклада и представленного реферата – максимум 2 балла; 4) качество языковой подготовки доклада и представленного реферата (фонетическая, грамматическая, лексическая правильность, беглость речи) – максимум 2 балла; 5) представление доклада (контакт с аудиторией, ясность изложения, громкость, четкость) – максимум 2 балла
Проектная работа	20 баллов максимум выставляются студенту за выполнение проекта, исходя из следующих критериев: 1) качество представления – максимум 5 баллов; 2) соответствие теме задания и требованиям к содержанию – максимум 5 баллов; 3) структура презентации, логичность и последовательность изложения материала – максимум 5 баллов; 4) лингвистическая правильность речи. Речь студентов оценивается с точки зрения грамматической, фонетической и лексической правильности – максимум 5 баллов

По итогам выполненных заданий выводится текущий рейтинг: все занятия и промежуточные тесты + результат итогового теста = 100 баллов.

Оценки для экзамена:

«отлично» – 80–100 баллов;

«хорошо» – 60–79 баллов;

«удовлетворительно» – 40–59 баллов;

«неудовлетворительно» – менее 40 баллов.

Для зачета:

«зачтено» – 41–100 баллов;

«не зачтено» – менее 40 баллов.

◆ UNIT 1

INTRODUCTION INTO STYLISTICS, PROOFREADING AND EDITING (Предмет, цели и задачи стилистики английского языка)



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👉 Recommendations for study

Учебные вопросы

1. Лингвистическая стилистика и литературоведческая стилистика.
2. Стилистика и прагматика.
3. Развитие стилистики как дисциплины.
4. Основные стилистические понятия. Понятия стиля, функционального стиля, экспрессивности, образности, эмотивности, оценочности, выразительного средства, стилистического приема.
5. Вариативность как глобальная категория стилистики.
6. Понятие стилистической правки.

Изучив данную тему, студент должен:

иметь представление об основных понятиях и методах стилистики и редактирования;

знать:

- основные понятия стилистики;
- этапы развития английского стиля и стилистики;
- факторы, влияющие на формирование английских стилей;
- специфику устной и письменной разновидностей английского языка;

уметь:

- определять основные понятия английской стилистики;
- определять особенности развития жанров в определенных англоязычных текстах разных периодов;

владеть навыками узнавания стилистических явлений в англоязычном тексте.

Методические рекомендации по изучению темы

При освоении темы необходимо:

- изучить учебный материал по развитию английского литературного стиля и стилистики;

- акцентировать внимание на прикладных аспектах развития стилистики;

- выполнить задания для самостоятельной работы в разделах “Application” и “Research”;

- ответить на контрольные вопросы:

1. What is interrelation of language, speech, text?
2. In what way sublanguages and styles are connected. Border-lines and border-lands of sublanguages?
3. What are stylistic connotation and stylistic neutrality, neutrality and norm?
4. What are level structures of stylistics?
5. Paradigmatic and syntagmatic stylistics.
6. What are the main types of narration and their characteristic features?
7. What are the main principles of text analysis?
8. What are the main types of styles in ancient period?
9. What is the difference between middle ages texts, Renaissance period and style, Modern styles?
10. What are the main points of major stylistic problems?
 - verbosity;
 - Tautology;
 - Circumlocution;
 - Borrowings and style;
 - Variants and style.

THEORY

Read information on the topic

INTRODUCTION INTO STYLISTICS

The basic aspect of stylistics study is finding peculiarities in oral and written speech and describing how they are revealed in communication process.

Though there are many differentiations of speech productions, the basic ones, mentioned in many linguistic works, are oral and written. Both are important ingredients of communication process. When people communicate with each other, they exchange information, through a common system of symbols. In oral, or spoken, communication sound patterns are used to stand for objects of reality.

Oral communication, however, involves more than just language. People use vocal characteristics – rate, pitch, loudness, and so on – to help clarify the intent of the sound patterns. When people speak, they use facial expressions, gestures, and eye contact to make their meanings clear.

Ancient cultures begin with oral languages. Although oral language was a major achievement for humanity, it had limitations. It was an imperfect means for transporting messages over distance and time. With the invention of writing, ideas could be recorded, copied, and sent by several runners to people in distant places. Ideas could also be passed on with little or no distortion to succeeding generations. Later people learnt to represent the language of their group with written symbols. A written language uses printed symbols to stand for sound patterns. In addition to using letters to represent sounds, a written language contains punctuation marks that express the vocal characteristics. For example, a period and a comma in writing are equivalent to a pause in speech, while a question mark is expressed through a change in inflection, or pitch, and an exclamation point can be heard as increased volume and intensity. Nonverbal aspects of oral communication have no direct substitute in written language. Plus they can be different in oral and written speech. For example, diagrams, charts, graphs, pictures, and drawings may be used to help the reader understand the printed text. In oral speech all the richness of the voice is used.

Oral and written speech in human communication developed to serve many purposes. Writing enabled people to record ideas on a single surface. It helped to develop new communication means. Television broadcasting, radio broadcasting, digital communication made it possible to compress, store, and transmit large volumes of data efficiently. Oral speech, however, did not lose its importance and helps to provide spontaneous communication and develop the language, for it is innovative, while written speech is conservative. Both oral and written speech meets the fundamental human need to exchange and interpret information.

To examine oral and written speech it is necessary to look beyond Language or in other words, at Paralanguage (When people talk, they don't stop short at language. They use their voices in ways that go along with language. People also talk with their bodies. And they use substitutes for language). In other words paralanguage means are called extra linguistic ones. Here we can attribute voice parameters, for the voice carries more than the sounds of language. It carries sounds that go along with language. Another example is body talk. Body movements, too, go along with language. Sometimes they take the place of actual speech. These means are sometimes called Language Substitutes.

Basic differences in speech realization appeared long before the invention of written speech. Development of English style was greatly influenced by three factors: folklore, Christianity and Antique culture.

Folklore is an oral version of literary style preserved since ancient days. Originally oral it now exists in a written version as a recording.

Every society, from the earliest civilizations, developed its own unwritten literature. This ancient literature, carried from one generation to the next by word of mouth, consisted of poems, prose narratives, myths and legends, dramas, proverbs, riddles, and other forms, all of which are called folklore.

There are several types of folk literature, told in poetry or prose. Legends tried to account for the origin of the world and the human race, explain the nature of God or the gods, and predict how the world would come to an end. Fictional tales or fairy tales (magic stories, romance tales, animal tales and so on) represent an attempt to escape from reality. Folklore often relies on famous folktale characters.

For example English Folklore has such characters as the Dog of Darkness, Giants, Robin Hood, Witches and the like.

Being an important promotion of English style development, folklore remained and developed, for instance, piracy produced a series of tales about characters who were widely known and talked about, not for their good deeds but for their crimes. Along the East coast of America a long time ago there were many wicked pirates and smugglers. One of the wickedest of these characters was the pirate who was known as Blackbeard. His cruel deeds and rich booty were the subjects of many stories told in the Carolinas. Another sea rover buried his treasures along the banks of the Hudson River. This was Captain Kidd, who is often spoken of as a pirate though the facts do not seem to prove it.

One of modern appearances of folklore in literature is through the allusion. In addition to the allusion, folklore have found their way into literature and other arts through retelling, adaptation, and imitation.

Folklore genres developed in Middle Age. The beginnings of English literature appeared in the 7th or 8th century AD. After the Romans withdrew their troops from Britain in 410, there followed a long period of social unrest, war, and turbulence. This was reflected in a genre of saga. The word saga is derived from the Old Norse verb meaning “to say” or “to tell.” A traditional form of household entertainment in medieval Iceland was reading stories aloud. In this saga entertainment all kinds of written narratives were used. The major sagas that survived are those that tell of the lives of kings, legends of heroes, and stories of ordinary Icelanders.

The legendary sagas are about the pre-Christian past of Iceland. The *Poetic Edda*, compiled in the second half of the 13th century, is a collection of poems based on the Norse gods, and it contains a retelling of the Nibelung legend. Some of these sagas were also heroic tales of the Viking exploits in Europe.

Beowulf, the most notable example of the earliest English poetry, is an odd blend of Christianity and paganism. The story of *Beowulf* takes place in lands other than England, but the customs and manners described were those of the Anglo-Saxon people. This epic poem describes their heroic past. It tells of Beowulf’s three fierce fights—with the monster Grendel, the equally ferocious mother of Grendel, and the fiery dragon. By conquering them, Beowulf saves his people from destruction. (In Middle English language went untaught and was spoken only by “unlettered” people.

The language of the nobility and of the law courts was Norman-French; the language of the scholars was Latin. The cult of chivalry came into being, fed by the great Crusades. The tales of King Arthur and his Round Table were a result of this movement.

The Middle English period also marked the beginning of a native English drama, which was at first closely associated with the church. The early cycles of miracle and mystery plays possibly began as celebrations of traditional religious feasts and fasts. In any case, by the end of the 14th century the observances of certain festivals – for example, Corpus Christi – regularly involved pageants. These plays were staged in larger towns, such as York, Wakefield, and Chester, on wagons that were moved from place to place in a procession, perhaps chronological, of events.

In addition to mystery and miracle plays, morality plays were also popular at the end of the Middle English period. They usually personified such abstractions as Health, Death, or the Seven Deadly Sins and offered practical instruction in morality.

The first and some of the best, satires in the Middle Ages were the animal tales whose hero is the wily Reynard the Fox. Although cowardly and cunning, Reynard manages to triumph over the brute strength of his adversary, usually a dull-witted wolf. The many Reynard tales satirize most aspects of medieval society.

Another outstanding literary achievement of the times was the creation of the great English and Scottish ballads. These were probably sung by people at social gatherings. The ballads preserved the local events and beliefs and characters in an easily remembered form. It was not until several hundred years later that people began to write down these ballads. They are immensely vivid stories that modern readers find especially attractive.

In examining the development of English style it is necessary to mention the role of religious literature, first of all – the Bible. The Bible is a collection of many books by an unknown number of authors. It has two components—the Old Testament and the New Testament. The Old Testament was written by many authors over a period of many centuries. The New Testament was written by far fewer men over a much shorter span of years – perhaps between AD 50 and 150. The writers whose work makes up the New Testament composed four different kinds of books: the Gospels, a history of the early church entitled Acts of the Apostles, epistles

(letters), and a prophetic-dramatic work entitled Revelation. All of the books were originally written in Greek. The Bible is not the whole literature of Christianity. Many other books with religious themes circulated among Christians and produced an effect upon English style.

APPLICATION

Task 1

Listen to oral version

Listen to the recording of the story.

EDGAR ALLAN POE *The Cask of Amontillado*

{{{The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be revenged; this was a point definitely settled—but the very definiteness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation.}}}

He had a weak point – this Fortunato – although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity to practice imposture upon the British and Austrian millionaires. In painting and gemmery Fortunato, like his countrymen, was a quack, but in the matter of old wines he was sincere. In this respect I did not differ from him materially; I was skillful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with

excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting partstriped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

I said to him — "My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts".'

"How?" said he, "Amontillado? ' A pipe? Impossible! And in the middle of the carnival?"

"I have my doubts." I repeated "I was silly enough to pay double price without consulting you, but I was afraid of losing a bargain "

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchesi, if any one has a critical turn, it is he. He will tell me —"

"Luchesi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi —"

"I have no engagement: come."

"My friend, no. It is not the engagement. But the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre."

"Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon; and as for Luchesi, he cannot distinguish Sherry from Amontillado."

Thus speaking Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a roquelaure closely about my person, I suffered him to hurry me to the palazzo.

There were: no attendants at home; they had absconded to make merry in honour of the time. I – had told them that I should not return until the morning and had given them explicit orders not to stir from the house. That was sufficient, I well knew, to insure their immediate disappearance as soon my back was turned.

I took the flambeaux, and led him through several suits of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

Make practical stylistic tasks

This task is aimed at discovering the peculiarities of oral speech and particularly its relying upon non-verbal means and voice possibilities.

Answer the following questions shortly (2–3 sentences):

1. How can you evaluate the actor's work?
2. Why did Montresor decide to revenge upon Fortunato?
3. What helps to depict the place and time of action?
4. What are relations between Montresor and Fortunato?
5. What is the meaning of the word AMONTILIADO?
6. What is the meaning of the word MASON?
7. What at the very beginning of the story helps to predict unfortunate events?
8. What helps to create the effect of terror?
9. What character deserves the author's sympathy and why?
10. What 5 features of a horror story can you name?

Listen to the recording of the story once again, make the following tasks 7–10 sentences:

1. Note the non-verbal means, used along the recording of the text (music, steps, jingling). Don't forget to describe the role of each means in the story in creating general atmosphere of the story, characters' presentation, focus on definite words.
2. Note non-verbal aspects of the voice (loudness, harshness, pitch, tempo, individual peculiarities, accent etc.). Don't forget to describe

the role of each means in the story in creating general atmosphere of the story, characters' presentation, focus on definite words.

Note intonation and tonic stress in the story. Don't forget to describe the role of each means in the story in creating general atmosphere of the story, characters' presentation, and focus on definite words.

☺ Offer your variant of translating the marked extract {{{...}}}

Task 2

Make practical stylistic tasks

Find examples of phonetic spelling in the following text. Find examples of oral speech irregularities (phonetical, lexical, grammatical), compare them with the norm.

John STEINBECK from OF MICE AND MEN

Lennie spoke craftily, "Tell me – like you done before."

"Tell you what?"

"About the rabbits."

George snapped, "You ain't gonna put nothing over on me."

Lennie pleaded, "Come on, George. Tell me. Please, George. Like you done before."

"You get a kick outta that, don't you? Awright, I'll tell you, and then we'll eat our supper...."

{{{George's voice became deeper. He repeated his words rhythmically as though he had said them many times before. "Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place. They come to a ranch an' work up a stake and then they go inta town and blow their stake, and the first thing you know they're poundin' their tail on some other ranch. They ain't got nothing to look ahead to."}}

Lennie was delighted. "That's it – that's it. Now tell how it is with us."

George went on. "With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us. We don't have to sit in no bar room blowin' our jack jus' because we got no place else to go. If them other guys gets in jail they can rot for all anybody gives a damn. But not us." {{{

Lennie broke in. "*But not us! An' why? Becausebecause I got you to look after me, and you got me to look after you, and that's why.*" He laughed delightedly. "Go on now, George!"

“You got it by heart. You can do it yourself.”

“No, you. I forget some a’ the things. Tell about how it’s gonna be.”

“O.K. Someday – we’re gonna get the jack together and we’re gonna have a little house and a couple of acres an’ a cow and some pigs and—”

“*An’ live off the fatta the lan’*,” Lennie shouted. “An’ have rabbits. Go on, George! Tell about what we’re gonna have in the garden and about the rabbits in the cages and about the rain in the winter and the stove, and how thick the cream is on the milk like you can hardly cut it. Tell about that, George.”

“Why’n’t you do it yourself? You know all of it.” “No you tell it. It ain’t the same if I tell it. Go on.... George. How I get to tend the rabbits.”

“Well,” said George, “we’ll have a big vegetable patch and a rabbit hutch and chickens. And when it rains in the winter, we’ll just say the hell with goin’ to work, and well build up a fire in the stove and set around it an’ listen to the rain comin’ down on the roof—Nuts!” He took out his pocket knife. “I ain’t got time for no more.” He drove his knife through the top of one of the bean cans, sawed out the top and passed the can to Lennie. Then he opened a second can. From his side pocket he brought out two spoons and passed one of them to Lennie.

They sat by the fire and filled their mouths with beans and chewed mightily. A few beans slipped out of the side of Lennie’s mouth. George gestured with his spoon. “What you gonna say tomorrow when the boss asks you questions?”

Lennie stopped chewing and swallowed. His face was concentrated. “I.... I ain’t gonna say a word.”

“Good boy! That’s fine, Lennie! Maybe you’re gettin’ better. When we get the coupla acres I can let you tend the rabbits all right. ‘Specially if you remember as good as that.” Lennie choked with pride. “I can remember,” he said.

George motioned with his spoon again. “Look, Lennie. I want you to look around here. You can remember this place, can’t you? The ranch is about a quarter mile up that way. Just follow the river?”

“Sure,” said Lennie. “I can remember this. Di’n’t I remember about not gonna say a word?”

“Course you did. Well, look. Lennie – if you jus’ happen to get in trouble like you always done before, I want you to come right here an’ hide in the brush.”

“Hide in the brush,” said Lennie slowly.

“Hide in the brush till I come for you. Can you remember that?”

“Sure I can, George. Hide in the brush till you come.”

“But you ain’t gonna get in no trouble, because if you do, I won’t let you tend the rabbits.” He threw his empty bean can off into the brush.

☺ *Offer your variant of translating the marked extract {{{...}}}*

Task 3

Make practical stylistic tasks

*This task is aimed at discovering the peculiarities of territorial varieties of speech. Listen to examples of dialectal speech at sites *American English Regional Speech and Dialect Samples* (<https://www15.uta.fi/FAST/US1/REF/samples.html>); *British dialects and accents* <http://dialectblog.com/british-accents/>*

Answer the following questions shortly (2–3 sentences):

- How can you evaluate dialectal speech?
- What deviations from the norm can you find?
- What is typical for phonetical, grammatical, lexical side of every dialect?

Task 4

Make practical stylistic tasks

1. Read the fairy-tale. Find out means, that make it close to its origin, the song (melody, rhythm, phonetic devices etc.) Write down examples. Find out means, that make it close to modern prose, the story. (composition, characters, idea) Substantiate your point of view with the examples.
2. Summarize the features of the fairy-tale in 5–7 sentences.

THE TULIP PIXIES

DOWN in the West, somewhere by the borders of the Tavy, there once lived a kind old woman. Her cottage was near a pixie field, where green rings stood in the grass. Now some folk say those fairy rings are caused by the elves catching colts. They catch them and ride them round and round by night, such folk do say. But this old woman had other ideas about her fairy rings.

Around her tidy cottage was a pretty garden, full of sweet-smelling flowers. Lavender and hollyhocks grew there, lilies and rosemary and the sweetbriar tree, blue-buttons and gillyflowers, forget-me-nots and rue.

But best of all was a big bed of tulips which she tended with special care. Everyone stopped to peep over her gate when the time of tulips came.

How the pixies loved this spot. They liked the kind old woman, and they liked her garden too.

One starry night, as she lay asleep, with the lilac-flowers showing white under her window, she was awakened by a strange sound. At first she thought an owl in the elm-tree had wakened her, but gradually she realised that it was a sweeter sound than the crack of the churn owl.

‘It du sound for the entire world like a lullaby,’ she thought, and lay listening for a while.

Then she got out of bed and peered from the window. There below her in the moonlight all the tulips in their shining colors were waving their heads in tune with the sweet music. It seemed as though they themselves were singing too.

Now when this happened the next night, and the next, the old woman began to understand what had happened. The pixie folk had brought their babies to the tulip bed, and laid each one within a separate flower.

‘They be lullin’ their babies to sleep. I du declare,’ said the old woman, delighted. “Ssh! Dear soul, I see them now. The pixie babies are fast asleep, and there go the pixie folk themselves to dance in the meadow grass.’

She was right. It was not the catching of colts that made those rings on the green grass, but the dancing of the little folk to their own pipers’ tune. But as the first dawn light broke pale in the east back came the pixies to claim their babies from the tulip cradles, where they lay asleep. And, all invisible now, they vanished clean away.

‘Bless my soul! If the li’l dears b’aint a-kissin’ their babies ‘fore they pick’n up,’ said the old woman. ‘What lovin’ folks they be!’

She noticed that the tulips did not fade so quickly as the other flowers in the garden. Indeed, it seemed as though they would never wither. And one day, as she bent to have a look at them, the old woman noticed that the pixies had made them even lovelier by breathing over them. Now they smelled as fragrant as lilies or roses do.

‘No-one shall pick a single tulip, not even myself.’ she said. ‘They shall be kept altogether for the piskies’ own delight.’

And so it was as year succeeded year.

But no-one lives forever, and at last the old woman died, it was a sad day for the garden, and the tulips hung their heads. Well they might, for presently the garden passed into other hands. The new tenant cared nothing for pixie lore. He only cared for the garden at all because of its trees of fruit. Gooseberries and raspberries and greengage-plums made very tasty pies!

‘Yu shouldn’t be gatherin’ they gooseberries out of season,’ a neighbour warned him; ‘tis proper unlucky. The piskies can’t abide bein’ robbed of their own.’

‘Piskies? Pah!’ said the man.

‘Surely ye b’aint a-digging up they tulips?’ said another. ‘Twas the old woman’s special delight thaccy bed o’ flowers. What be yu puttin’ in?’

‘I be settin’ a bed of parsley, if you must know,’ said the man.

‘Parsley?’ Dear soul alive! Doan’ee know ‘tis mortal unlucky to set a parsley bed. Last man as ever I heard of was bedridden ever after.’

‘Stuff and nonsense!’ snapped the new tenant disbelievingly.

So the enchanted flowers were rooted up, and parsley set instead. But so offended were the pixies that they caused it to wither away. Not only would nothing grow in the gay tulip bed, but the whole garden was soon a waste.

Yet though the lullabies were heard no more from the tulip bed, singing still came from the little folk who dwelt in the neighborhood. But this time the singing came from the old woman’s grave. Sad and sorrowful was the song the pixies sang, and every night before the moon was full they sang it.

No-one looked after the old woman’s grave, yet never a weed was seen. As she had tended their tulip bed, so now they tended her grave. And though no-one was ever seen to plant a flower, somehow her favorites sprang up in the night-rosemary and gillyflowers, lavender and forget-me-nots, sweet scabious and rue.

I cannot tell how the truth may be.

I say the tale as ‘twas said to me.

Task 5

Make practical stylistic tasks

1. Read the extract from the Saga of Beowulf. Note the achievements of medieval prose in comparison with folklore texts. Substantiate your point of view with the examples.
2. Summaries the features of the saga in 5–7 sentences.

The Dragon Attacks

{{{ An old night-ravager,
that one which, burning,
seeks a burial mound,
the smooth dragon of malice
who flies by night
encompassed in fire,
found the hoard
standing open.
Earth dwellers
fear him much.
He must seek a hoard
in the earth,
where, old in winters,
lie will guard heathen gold,
though he gains
nothing from it.
So that foe of the people,
exceedingly powerful,
guarded the cave
three hundred winters
until a man angered his heart,
took a cup to his master
asking for peace. }}}
Peace was granted:
the lord examined the cup,
the ancient work of men.
So was the hoard robbed,
ransacked of a treasure.
The dragon awoke,
and strife came:
it sniffed along the stones,
found an intruder's footprints.
The thief had stepped
with insidious craft
near the dragon's head.
(Thus may an undoomed man
survive danger
if the Almighty
holds him in favor.)

while he slept.
Hot and fierce
he moved about the cave.
He went completely around
the wasted place
but no man was there.
Eager for battle,
he turned and turned again
searching the cave,
but the golden cup was gone.
Anxiously he awaited the fall of
night;
enraged, the cave-keeper
would with fire avenge
the loss of his cup.
When the day was gone,
as the dragon wanted,
he no longer waited,
but went in flame,
prepared with fire.

The beginning was fearful
to people in the land,
as was the ending:
death for their king.

The fiend spouted fire,
burned bright houses—
the glow of fire stood out,
a horror to the people.

That terrible sky-flier
wished to leave nothing alive.
Near and far was seen
the dragon's violence,
how that destroyer
hated and humbled
the Geat people.

<p>The hoard-keeper sought eagerly along the ground, looked for the man who had robbed him</p>	<p>The people of the land were enveloped in fire.</p> <p>At dawn he darted back into his cave. He trusted in his war and in his cavern.</p>
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☺ Offer your variant of translating the marked extract {{{...}}} Pay attention to preserving peculiarities of saga style.

Task 6

Make practical stylistic tasks

1. Read the extract from the Bible. Note the means of expressiveness in it (similes, metaphors, epithets, etc.) Write down examples.
2. Find examples of creating super linear meaning (ex: the extract describes the wedding, but you can also imagine the palaces of Jerusalem, the vineyard etc.).

Solomon's Song of Songs

Beloved

Let him kiss me with the kisses of his mouth— for your love is more delightful than wine.

Pleasing is the fragrance of your perfumes; your name is like perfume poured out.

No wonder the maidens love you! Take me away with you—let us hurry!
Let the king bring me into his chambers.

Friends

We rejoice and delight in you, we will praise your love more than wine.

Beloved

How right they are to adore you! Dark am I, yet lovely,

O daughters of Jerusalem, dark like the tents of Kedar, like the tent curtains of Solomon.

Do not stare at me because I am dark, because I am darkened by the sun.

My mother's sons were angry with me and made me take care of the vineyards; my own vineyard I have neglected.

Tell me, you whom I love, where you graze your flock and where you rest your sheep at midday.

Why should I be like a veiled woman beside the flocks of your friends?

Friends

If you do not know, most beautiful of women, follow the tracks of the sheep and graze your young goats by the tents of the shepherds.

Lover

I liken you, my darling, to a mare harnessed to one of the chariots of Pharaoh.

Your cheeks are beautiful with earrings, your neck with strings of jewels.

I will make you earrings of gold, studded with silver.

Beloved

While the king was at his table, my perfume spread its fragrance.

My lover is to me a sachet of myrrh resting between my breasts.

My lover is to me a cluster of henna blossoms from the vineyards of En Gedi.

Lover

How beautiful you are, my darling! Oh, how beautiful! Your eyes are doves.

Beloved

How handsome you are, my lover! Oh, how charming! And our bed is verdant.

Beloved

The beams of our house are cedars; our rafters are firs.

Beloved

I am a rose of Sharon, a lily of the valleys.

Lover

Like a lily among thorns is my darling among the maidens.

Beloved

Like an apple tree among the trees of the forest is my lover among the young men.

I delight to sit in his shade, and his fruit is sweet to my taste.

He has taken me to the banquet hall, and his banner over me is love.

Strengthen me with raisins; refresh me with apples for I am faint with love.

His left arm is under my head, and his right arm embraces me.

Task 7

Make practical stylistic tasks

Analyze the texts for linguistic contents, write down its basic linguistic features. In what way are they similar?

TEXT 1

CHARTER AND COMPACT ROYAL CHARTER TO SIR WALTER RALEGH

March 25, 1584

Elizabeth, by the Grace of God of England, Fraunce and Ireland Queene, defender of the faith, &c. To all people to whome these presents shall come, greeting.

Knowe yee that our especial grace, certaine science, and meere motion, we give and graunt to our trustie and wel-beloved servant Walter Raleigh, Esquire, and to his heires assignes for ever, free libertie and licence from time to time, and at all times for ever hereafter, to discover, search, finde out, and view such remote, heathen and barbarous lands, countries, and territories, not actually possessed of any Christian Prince, nor inhabited by Christian People, as to him, ... shall seeme good, and the same to have, holde occupie and enjoy to him, ... for ever, with all prerogatives, ... thereto or thereabouts both by sea and land, whatsoever we by our letters patent may graunt, ... and the said Walter Raleigh, his heires and assignees, ... shall goe or travaile thither to inhabite or remaine, there to build and fortifie, at the discretion of the said Walter Raleigh,...

And we likewise ... give and grant full authoritie, libertie and power to the said Walter Raleigh, ,.. that he... shall . . have, take, and leade in the saide voyage, and travaile thitherward, or to inhabit there with him, or them, and every or any of them, such and so many of our subjects as shall willingly accompanie him or them,...

And that if the saide Walter Raleigh, his heires and assignes, shall not make or cause to be made satisfaction accordingly, within such time so to be limited, that then it shall be lawful to us our heires and successors. to put the saide Walter Raleigh, his heires and assignes and adherents, and all the inhabitants of the said places to be discovered (as is aforesaide) ... In witness whereof, w have caused these our letters to be made patents. Witnesse our selves, at Westminster, the 25. day of March, in the sixe and twentieth yeere of our Raigne.

TEXT 2

State University Professional Services Negotiating Unit Agreement
Agreement made by and between the Executive Branch of the State of
New York (“State”) and United University Professions (“UUP”).

ARTICLE 1

Recognition

The State, pursuant to the certification of the Public Employment
Relations Board, recognizes UUP as the exclusive representative for
collective negotiations with respect to salaries, wages, hours and other
terms and conditions of employment of employees serving in positions in
the State University Professional Services Negotiating Unit.

ARTICLE 2

Unchallenged Representation

The State and UUP agree, pursuant to Section 208 of the Civil Service
Law, that UUP shall have unchallenged representation status for the
maximum period permitted by law.

ARTICLE 41

Campuses may, in their discretion, approve other arrangements for
shared leave including concurrent leave and may, as a matter of discretion,
extend leave for child care beyond the mandatory seven months.

Furthermore, while one parent is absent on leave for child care,
campuses continue to have the discretion to approve requests from the
other parent for periods of vacation, pursuant to Paragraph 23.2(e) of
the 2003-2007 Agreement between the State of New York and United
University Professions.

Temporary and probationary employees without any permanent status
are entitled to leave with full pay and/or without pay as described above.
However, these employees are not eligible for leave beyond that date when
their employment would otherwise terminate. In general, the State’s policy
on leave for pregnancy, childbirth and child care shall not be construed to
require extension of any employment beyond the time it would otherwise
terminate.

s/William E. Scheuerman, President
United University Professions

RESEARCH

Task 1

☒ Collect data on other stylistic aspects.

Find additional information and make the following reports:

1. The role of oral speech in language development.
2. The appearance and development of oral speech.
3. Modern means of communication.
4. Paralinguistics.

Task 2

☒ Collect data on other stylistic aspects.

Give a historical survey on non-literary styles development.

◆ UNIT 2

STYLISTIC POTENTIAL OF LINGUISTIC UNITS (Стилистический потенциал лингвистических единиц)



Photo from www.pexels.com

👉 Recommendations for study

Учебные вопросы

1. Стилистическая характеристика групп английского вокабуляра. Стилистические слои английской лексики.
2. Характеристика стилистического потенциала определенных групп английской лексики (термины, архаизмы, окказионализмы, авторские неологизмы, книжные слова, просторечие, сленг, жаргон, вульгаризмы).
3. Понятие грамматической и стилистической транспозиции.
4. Стилистический потенциал различных частей речи (существительного, прилагательного, артикля, глагола). Стилистический потенциал морфологических трансформаций слова.
5. Стилистические приемы фонетической группы.
6. Лексические стилистические приемы.
7. Синтаксические выразительные средства языка. Синтаксис и ритм.

Изучив данную тему, студент должен:

иметь представление о выразительных средствах английского языка;

знать:

- виды лексических, фонетических, синтаксических приемов;
- стилистический потенциал грамматических средств английского языка;
- стилистическую окраску групп английской лексики;

уметь:

- узнавать в тексте стилистически маркированные группы лексики;
- находить в тексте стилистические приемы;

владеть навыками описания стилистических приемов в контексте.

Методические рекомендации по изучению темы

При освоении темы необходимо:

- изучить учебный материал по выразительным средствам английского языка;

- акцентировать внимание на прикладном аспекте стилистических средств;

- выполнить задания из разделов “Application”, “Research”;

- ответить на контрольные вопросы:

1. What is the effect of irregular pronunciation (reduction of vowels, omission and substitution of consonants, complete mispronunciation)?
2. What is the potential of prosodic means (emphatic stress, pauses, special intonation contours)?
3. What is the connection of the word frequency and stylistic connotation?
4. Super-neutral words and their stylistic functions (archaisms, barbarisms, bookish words, poetic diction, etc.).
5. Sub-neutral words and their stylistic functions (colloquial words, slang and jargon, nonce words, vulgar words).
6. What is the difference between figures of replacement and figures of quantity?
7. What devices are organized on the principle of absence of syntactical elements?

8. What devices are organized on the principle of Excess of syntactical elements?
9. What devices are organized on the principle of Order of sentence elements?

THEORY

Read information on the topic

EXPRESSIVE MEANS OF LANGUAGE

Phonetic sphere of the language includes many units capable of creating stylistic effects. These are sounds, syllables, sentences, words. Syllables are strings of vowel and consonant sounds. And the smallest bits of sound people recognize are vowels and consonants. One of the brightest examples of stylistic effects created by phonetic side of speech is onomatopoeia. Language began with some kind of imitation of sounds, which is what onomatopoeia is about. Onomatopoeic, echoic, or imitative words, then, are those that attempt to reproduce or suggest the myriad sounds made by animals or people, or found in nature and the environment. There are no rules governing the formation of such words. All that is necessary is that the imitative word resembles or suggests the sound, a number of conventional sound words have developed this way.

The word is a complex phenomenon bearing meaning. It can be represented as a complex structure:

- connotation;
- denotation;
- cultural element in meaning;
- grammatical meaning;
- primary meaning;
- secondary meaning;
- contextual meaning;
- dictionary meaning;
- stylistic charge.

Each aspect of meaning can be a source of stylistic expressiveness. Some words have more of what might be called outside meaning than

others. Much-repeated words may mean less after a while. Common expressions even lose meaning. The same word often has different meanings, depending on how it's used with other words. Not only do the same words have different meanings; the same groups of words often do. A phrase or clause doesn't always mean the same as its words. The meaning a word refers to is its denotation. What a word suggests because of the speaker's or listener's attitude is its connotation.

Choice of language often has social meaning. An informal "Yeah" in the neighborhood carries a relaxed meaning. Often it is replaced by a formal "Yes" in a classroom or at a job interview.

Expressive means of language – serve for the description, do not create images, and raise expressiveness of speech and strengthen it by means of special syntactic constructions (inversion, contrast).

It's conscious strengthening any typical structural and-or semantic feature of language. The basic attribute is purposefulness of the use of this or that element, opposed to its existence in system of language.

Direct conformity between stylistic means and receptions is not present. Inversion, for example, depending on a context and situations can create pathos or, on the contrary, to give ironical, parody sounding. Polysyndaton, depending on contextual conditions, can serve for logic allocation of elements of the statement, for creation of impression slow, measured narration or, on the contrary, for transfer of a series of the excited questions, assumptions, etc. the Hyperbole can be tragical and comic, pathetic and grotesque.

Is functional-stylistic imaging should not be mixed with stylistic function. The first belongs to the language, the second – to the text.

The major devices in lexical sphere are metaphor, metonymy, synecdoche, irony, hyperbole, litotes and personification.

The metaphor (metaphor) is usually defined as the latent comparison carried out by application of the name of one subject to another and revealing thus any important feature. (carried on the basis of similarity).

Comparison (simile) – figure of speech, comparing different features. Identification attributes are "like", "as", "as though", "as like", "such as", "as... as", to resemble, to remind of.

Logic comparison (logical comparison) – comparison of two objects belonging to one class. She is like her mother.

The epithet carries out function of definition of expressive character. Метонимия is based on real communications, on association on a contiguity. It uses the name of one subject instead of the other.

Antonomasia is another kind of metonymy – special use of proper names He is a Sherlock.

The phonostylistics studies phonetic purposes of style usage.

Alliteration is repetition of identical consonants in the beginning or the middle of the words; assonance is vocalic alliteration.

Rhyme (rhyme, rime) is accord of the final syllables located in immediate proximity from each other.

The lexicon of English language is divided into the following groups:
Common-literary lexicon.

Book lexicon.

Colloquial Neutral Literary lexicon.

Neutral – Forms a great bulk of lexicon. The words entering into a neutral layer are used in all functional styles. Literary ones – in oratorical, written speech (to implement), (to remain).

Colloquial – is used in daily speech, informal dialogue.

She travels [neutr.] – she gets about [colloq.]

The bomb exploded [neutr.] – The bomb blew off [colloq.]

Such lexicon is marked in the dictionary mark informal.

Bookish-literary lexicon.

Bookish words.

Poeticisms (high, solemn) – Foe – enemy. Realm – kingdom. Naught – nothing. Morn – morning. Billow – wave, surge. Etc.

Archaisms (arch.) Main – ocean.

Historicisms – lost realities and concepts. Frontier – border of promotion of colonists on the West.

Terms (Terms). The name of the concept specific to any field of knowledge or a field of activity. Can meet, as well as in oral, and in a written genre. Ex. Liquid assets – Liquid actives.

Non-standard lexicon is rough-colloquial lexicon (low colloquial): the words having rough connotation (bitch, asshole, bastard). They are not admissible in decent conversation.

General slang is colloquial words and expressions with a comic/ironic/rude shade.

Special slang (jargon) – is formally colloquial words and expressions, which are used by isolated groups of people.

APPLICATION

Task 1

Make practical stylistic tasks

AMONG the most popular radio shows today are call-ins, which provide millions of people the chance to speak out, share their hopes and vent their anger and frustrations. The following words may help you sound off more clearly and forcefully if you decide to call in yourself. Mark the answers you think are correct. Then turn the page to check your score.

1. sumptuous adj. – A: silky. B: lavish. C: light and airy. D: austere.
2. cascade n – A: cliff. B: mountain ridge. C: waterfall. D: butte.
3. insatiable adj. – A: impossible to satisfy. B: having strong feelings. C: requiring continual effort. D: immovable.
4. fetish n – A: sudden notion. B: erratic behavior. C: feeling of obligation. D object of obsessive devotion.
5. penchant n. – A: plan. B: liking for something. C: decorative banner. D: dreamy thoughtfulness.
6. explicit adj. – A: inflexible. B: knowledgeable. C: clear. D: intricate.
7. arcana n – A: remembrances. B: main points. C: mysteries. D: difficulties.
8. frippery n. – A: wit. B: solemnity. C: trickery. D: showiness.
9. heinous adj. – A: wicked. B: beyond understanding. C: ugly. D: treasonable.
10. nemesis n. – A: accident. B: trusted adviser. C: opponent. D: idol.
11. scurrilous adj. – A: abusive. B: scrubbed and clean. C: lacking swiftness. D: shocking.
12. mendacious adj. – A: tattered. B: outrageous. C: not truthful. D: poor.
13. vindication n. – A: slander. B: justification. C: attack. D: self-righteous pose.
14. commemorate v. – A: to flatter. B: enjoy. C: memorize. D: honor.
15. meld v – A: to soothe. B: merge. C: purchase. D: glisten.
16. mordant adj. – A: deadly. B: alarming. C: somber. D: sharply sarcastic.
17. proselytize v – A: to confront. B: establish. C: be made known. D: try to convert.

18. duplicity n. – A: repetition. B: probity. C: deceit. D: imitation.
 19. hegemony n. – A: unlawfulness. B: dominance. C: mass migration.
 D: democracy.
 20. rant v. – P: to speak wildly. B: praise inordinately. C: formalize. D: treat with scorn.

Vocabulary Ratings

- 10–14 correct Good
 15–17 correct Excellent
 18–20 correct Exceptional

Answers to “It Pays to Enrich Your Word Power”

1. sumptuous – B: Lavish; costly and luxurious; magnificent; as, an impressively *sumptuous* celebration. Latin *sumptus* (expense). 2. cascade – C: Waterfall descending over a steep and rocky surface. Also, anything that resembles a waterfall; as, a *cascade* of flowers covering the railing. Gallian *cascata*. 3. insatiable – A: Impossible to satisfy; never getting enough; greedy; as, -4 the leaders *insatiable* drive for power. Latin *insatiabilis*. 4. fetish – D: An object or activity receiving obsessive or irrational devotion; as, to make a *fetish* of sports. Latin *facticius* (artificial). 5. penchant – B: Strong liking or inclination for something; as, a *penchant* for politics. Old French *pencher* (to incline). 6. explicit – C: Clear and precise, leaving no doubt as to meaning; as: The general gave an *explicit* explanation. Latin *ex* (out) and *plicare* (to fold). 7. arcana – C: Mysteries; information known only to those involved; as, an attempt to expose a secret society’s *arcana*. Latin *arcere* (to shut in). 8. frippery – D: Pretentious showiness in dress or manners; as, disdain for *frippery* of any kind. Old French *freperie* (old clothes). 9. heinous – A: Outrageously wicked; abominable; hateful; as, the *heinous* crimes of the dictator’s soldiers. Old French *haine* (hatred). 10. nemesis – C: Opponent or problem one cannot overcome; as: The press became the Congressman’s *nemesis*. The Greek goddess of vengeance was named Nemesis. 11. scurrilous – A: Abusive and insulting; coarse; vulgar; as: The talk-show host grew tired of the *scurrilous* attacks on him. Latin *scwrlis* (jeering). 12. mendacious – C: Not truthful; lying or false; as, Voters complained about the *mendacious* statements of party old-timers. Latin *mendax*. 13. vindication – B: Justification; clearance of blame or guilt; as, the *vindication* of a controversial policy when it turns out to be successful. Latin *vindicare* (to claim). 14. commemorate – D: To honor

or celebrate someone or something; as, Flag Day, June 14, *commemorates* adoption of the U.S. flag in 1777. Latin *commemorare*. 15. meld – B: To merge, blend or unite; as, His graceful letters *melded* many different people into a political party. Blend of *melt* and *weld*. 16. mordant – D: Sharply or biting sarcasm or cutting; as, the cartoonist’s *mordant* observations. Latin *mordere* (to bite). 17. proselytize – D: To try to convert a person from one belief or faith to another. Greek *proserchesthai* (to approach). 18. duplicity – C: Deceit; deliberate deceptiveness; as, a broker’s *duplicity* in selling phony stocks. Latin *duplex* (twofold). 19. hegemony – B: Dominance of one state or thing over another; as, ‘Talk shows weaken the *hegemony* of more conventional organs of opinion. Greek *hegemonia* (leadership). 21. rant – A: To speak wildly or in a ‘ – loud, extravagant way; as, The agitator *ranted* for hours, Old Dutch *anten* (to talk foolishly).

(From Reader Digest)

Task 2

Make practical stylistic tasks

Find examples of elevated vocabulary in the text, differentiate them into stylistic groups, describe their function in the text.

☺ Offer your variant of translating the marked extract {{{...}}} Pay attention to preserving peculiarities of high style.

From “The Glittering Images”

{{{Of course he’s a brilliant speaker,” said Lang, careful to go through the motions of exercising Christian charity by giving credit where credit was due. “Technically the speech was a masterpiece.”

“But a deplorable masterpiece.”

Lang was satisfied. He must have been confident of my support, but it was over ten years since I had been his chaplain, and like all prudent statesmen he no doubt felt it unwise to take loyalty too readily for granted. }}}

“Jardine’s attack was quite inexcusable,” he said, sufficiently reassured to indulge in the luxury of indignation. “After all, I was in the most unenviable position. I couldn’t condone any relaxation of the divorce law; that would have been morally repugnant to me. On the other hand if I had openly opposed all change there would have been much damaging criticism of the Church. Caught between the Scylla of my moral inclinations and the Charybdis of my political duty,” declared the Archbishop, unable to resist a grandiloquent flourish, “I had no choice but to adopt a position of neutrality.”

“I do see the difficulty. Your Grace.”

“Of course you do! So do all reasonable churchmen! Yet the Bishop of Starbridge has the insufferable insolence not only to accuse me of sitting on the fence’ – what a vulgar phrase! – but to advocate that multiple grounds for divorce are compatible with Christian teaching! No doubt one shouldn’t expect too much of someone who’s clearly very far from being a gentleman, but Jardine has behaved with gross disloyalty to me personally and with gross indifference to the welfare of the Church.”

The snobbery was unattractive. Lang might long since have acquired the manner of an English aristocrat but he came from the Scottish middle classes and no doubt he himself had once been regarded as an “arriviste.”

Task 3

Make practical stylistic tasks

Find examples of elevated and colloquial vocabulary in the text, differentiate them into stylistic groups, comment on their humorous function in the text.

D.J.Salinger from the story “From Esme – with love and squalor”

“Usually, I’m not terribly gregarious,” she said, and looked over at me to see if I knew the meaning of the word. I didn’t give her a sign, though, one way or the other. “I purely came over because I thought you looked extremely lonely. You have an extremely sensitive face.”

I said she was right, that I *had* been feeling lonely, and that I was very glad she’d come over.

{{{ “I’m training myself to be more compassionate. My aunt says I’m a terribly cold person,” she said and felt the top of her head again. “I live with my aunt. She’s an extremely kind person. Since the death of my mother, she’s done everything within her power to make Charles and me feel adjusted.”

“I’m glad.”

“Mother was an extremely intelligent person. Quite sensuous, in many ways.” She looked at me with a kind of fresh acuteness. “Do you find me terribly cold?”

I told her absolutely not – very much to the contrary, in fact. I told her my name and asked for hers. }}}}

She hesitated. “My first name is Esme. I don’t think I shall tell you my full name, for the moment. I have a title and you may just be impressed by titles. Americans are, you know.”

I said I didn’t think I would be, but that it might be a good idea, at that, to hold on to the title for a while.

Just then, I felt someone’s warm breath on the back of my neck. I turned around and just missed brushing noses with Esme’s small brother. Ignoring me, he addressed his sister in a piercing treble: “Miss Megley said you must come and finish your tea!” His message delivered, he retired to the chair between his sister and me, on my right. I regarded him with high interest. He was looking very splendid in brown Shetland shorts, a navy-blue jersey, white shirt, and striped necktie. He gazed back at me with immense green eyes. “Why do people in films kiss sideways” he demanded.

“Sideways” I said. It was a problem that had baffled me in my childhood. I said I guessed it was because actors’ noses are too big for kissing anyone head on.

“His name is Charles,” Esme said. “He’s extremely brilliant for his age,” “He certainly has green eyes. Haven’t you, Charles?”

{{{Charles gave me the fishy look my question deserved, then wriggled downward and forward in his chair till all of his body was under the table except his head, which he left, wrestler’s-bridge style, on the chair seat. “They’re orange,” he said in a strained voice, addressing the ceiling. He picked up a corner of the tablecloth and put it over his handsome, deadpan little face. }}}}

☺ Offer your variant of translating the marked extract {{{...}}} Pay attention to preserving peculiarities of Esme’s speech.

Task 4

 Make practical stylistic tasks

Find examples of proper names in the text, investigate their meaning, comment on their function in the text.

☺ Offer your variant of translating the marked extract {{{...}}} Pay attention to preserving peculiarities of names.

Sc. Fitzgerald from “The Great Gatsby”

Chapter IV

On Sunday morning while church bells rang in the villages alongshore, the world and its mistress returned to Gatsby’s house and twinkled hilariously on his lawn. ‘He’s a bootlegger’ said the young ladies, moving somewhere between his cocktails and his flowers. ‘One time he killed a man who had found out that he was nephew to Von Hindenburg and second cousin to the devil. Reach me a rose, honey, and pour me a last drop into that there crystal glass.’ Once I wrote down on the empty spaces of a time-table the names of those who came to Gatsby’s house that summer. It is an old time-table now, disintegrating at its folds, and headed ‘This schedule in effect July 5th, 1922’. But I can still read the grey names, and they will give you a better impression than my generalities of those who accepted Gatsby’s hospitality and paid him the subtle tribute of knowing nothing whatever about him.

{{{From East Egg, then, came the Chester Beckers and the Leeches, and a man named Bunsen, whom I knew at Yale, and Doctor Webster Civet, who was drowned last summer up in Maine. And the Hornbeams and the Willie Voltaires, and a whole clan named Blackbuck, who always gathered in a corner and flipped up their noses like goats at whosoever came near. And the Ismays and the Chrysties (or rather Hubert Auerbach and Mr. Christie’s wife), and Edgar Beaver, whose hair, they say, turned cotton-white one winter afternoon for no good reason at all. }}}}

Task 5

Make practical stylistic tasks

Comment on examples of cultural codes in the text, note the effect they create.

☺ Offer your variant of translating the cultural codes.

...But when you looked at the eyes that sparkled out like a beetle’s from each side of his hooked nose, you saw at once that he inherited all the fiery spirit of his forefathers. In fact, a Frenchman’s spirit never exhales, however his body may dwindle. It rather rarefies, and grows more inflammable, as the earthly particles diminish; and I have seen valor enough in a little fiery-hearted French dwarf to have furnished out a tolerable giant.

When once the Marquis, as was his wont, put on one of the old helmets stuck up in his hall, though his head no more filled it than a dry pea in its peas cod, yet his eyes flashed from the bottom of the iron cavern with the brilliancy of carbuncles; and when he poised the ponderous two-handed sword of his ancestors, you would have thought you saw the doughty little David wielding the sword of Goliath, which was unto him like a weaver's beam.

However, gentlemen, I am dwelling too long on this description of the Marquis and his chateau, but you must excuse me; he was an old friend of my uncle; and whenever my uncle told the story, he was always fond of talking a great deal about his host.— Poor little Marquis! He was one of that handful of gallant courtiers who made such a devoted but hopeless stand in the cause of their sovereign, in the chateau of the Tuileries, against the irruption of the mob on the sad tenth of August. He displayed the valor of a preux French chevalier to the last; flourishing feebly his little court sword with a *ca-ca!* in face of a whole legion of sans culottes; but was pinned to the wall like a butterfly, by the pike of a *poissarde*, and his heroic soul was borne up to heaven on his *ailles de pigeon*.

But all this has nothing to do with my story. To the point then. When the hour arrived for retiring for the night, my uncle was shown to his room in a venerable old lower. It was the oldest part of the chateau, and had in ancient times been the donjon or stronghold; of course the chamber was none of the best. The Marquis had put him there, however, because he knew him to be a traveller of taste, and loud of antiquities; and also because the better apartments were already occupied. Indeed, he perfectly reconciled my uncle to his quarters by mentioning the great personages who had once inhabited them, all of whom were, in some way or other, connected with the family. If you would take his word for it, John Balio, or as he called him, Jean de Bailleu, had died of chagrin in this very chamber, on hearing of the success of his rival, Robert the Bruce, at the battle of Hannockburn. And when he added that the Duke de Guise had slept in it, my uncle was trying to facilitate himself on being honored with such distinguished quarters.

Task 6

Make practical stylistic tasks

Find examples of cultural codes in the text, investigate their meaning, comment on the effect of routines they produce.

From “Days of Obligation”

There is a crucifix over my bed. I am in bed; my eyes are open. I am waiting for the sound of midnight—a blare of horns, a fire whistle, a dog’s bark, a woman’s scream.

Larry Faherty is in New Orleans for Christmas, so we have not spent New Year’s Eve together. He sent me a postcard, written in Spanish. It’s there on my dresser.

A car passes on the wet pavement outside. My room revolves on a rail of light. And then it is dark. January 1, 1960. The new decade has come to Sacramento, California. It is no longer Christmas. In the morning there will be a cold mass at church, and then the Rose Parade on TV. And the long gray afternoon will pass away through a series of black-and-white football games; in a few days I will be back at school.

The ectoplasmic corpus of the crucifix glows with confidence. Awake on my bed, I am inclined forward: I want the years coming to improve me, to make my hand a man’s hand and my soul a man’s soul.

Every New Year’s Eve my mother weeps in front of the TV when Guy Lombardo strikes up “Auld Lang Syne.”

The crowd in Times Square cheers.

This year, however, we have gone to bed early. The back-porch light is on for my brother. I have stayed awake in the dark to feel the difference of a new decade.

There is no difference.

Task 7

Make practical stylistic tasks

Read the beginning of a linguistic game based on literary coinages. Continue the game:

What’s an ulalu?

An ulalu is a terrible, wolf-like creature that lives deep down in the mine of lost days. It eats anything, so watch out for ulalus. They are bigger than blonkes.

What's a blonke?

A blonke is a big horse. Blonkes are fun ride, but they eat likes lyguts.

What's a lygut?

It's a person who eats and eats. ...

☺ *Offer your variant of translating the extract.*

Task 8

Make practical stylistic tasks

Read the extract from A. Milne "Winnie-the-Pooh" based on childish creativeness. Comment on its linguistic mechanism:

Chapter IV IN WHICH EYORE LOSES A TAIL AND POOH FINDS ONE

The Old Grey Donkey, Eeyore, stood by himself in a thistly corner of the forest, his front feet well apart, his head on one side, and thought about things. Sometimes he thought sadly to himself, "Why?" and sometimes he thought, "Wherefore?" and sometimes he thought, "Inasmuch as which?" – and sometimes he didn't quite know what he was thinking about. So when

Winnie-the-Pooh came stumping along, Eeyore was very glad to be able to top thinking for a little, in order to say "How do you do?" in a gloomy manner to him.

"And how are you?" said Winnie-the-Pooh. Eeyore shook his head from side to side.

"Not very how," he said. "I don't seem to have felt at all how for a long time.

"Dear, dear," said Pooh, "I'm sorry about that. Let's have a look at So Eeyore stood there, gazing sadly at the ground, and Winnie-the-Pooh walked all round him once.

"Why, what's happened to your tail?" he said in surprise.

"What has happened to it?" said Eeyore.

"It isn't there!"

"Are you sure'?"

"Well, either a tail is there or it isn't there. You can't make a mistake about it. And yours isn't there!"

"Then what is?"

"Nothing."

“Let’s have a look,” said Eeyore, and he turned slowly round to the place where his tail had been a little while ago, and then, finding that he couldn’t catch it up, he turned round the other way, until he came back to where he was at first, and then he put his head down and looked between his front legs, and at last he said, with a long, sad sigh, “I believe you’re right.”

“Of course I’m right,” said Pooh.

“That Accounts for a Good Deal,” said Eeyore gloomily, “It Explains Everything. No Wonder.”

“You must have left it somewhere,” said Winnie-the-Pooh.

“Somebody must have taken it,” said Eeyore. “How Like Them,” he added, after a long silence.

Pooh felt that he ought to say something helpful about it, but he didn’t quite know what. So he decided to do something helpful instead.

“Eeyore,” he said solemnly, “I, Winnie-the-Pooh, will find your tail for you,”

Thank you, Pooh,” answered Eeyore. “You’re a real friend,” said he. “Not like Some,” he said.

Owl lived at The Chestnuts, an old-world residence of great charm, which was grander than anybody else’s, or seemed so to Bear, because it had both a knocker and a bell-pull. Underneath the knocker there was a notice which said:

PLES RING IF AN RNSR IS REQIRD.

Underneath the bell-pull there was a notice which said:

PLEZ CNOKE IF AN RNSR IS NOT REQID.

These notices had been written by Christopher Robin, who was the only one in the forest who could spell; for Owl, wise though he was in many ways, able to read and write and spell his own name WOL, yet somehow went all to pieces over delicate words like MEASLES AND BUTTEREDTOAST.

Winnie-the-Pooh read the two notices very carefully, first from left to right, and afterwards, in case he had missed some of it, from right to left. Then, to make quite sure, he knocked and pulled the knocker, and the pulled and knocked the bell-rope, and he called out in a very loud voice, “Owl! I require an answer! It’s Bear speaking.” And the door opened, and Owl looked out.

“Hallo, Pooh,” he said. “How’s things?”

“Terrible and Sad,” said Pooh, “because Eeyore, who is a friend of mine, has lost his tail. And he’s Moping about it. So could you very kindly tell me how to find it for him?”

“Well,” said Owl, “the customary procedure in such cases is as follows.”

“What does Crustimoney Proseedcake mean?” said Pooh. “For I am Bear of Very Little Brain, and long words Bother me.”

“It means the Thing to Do.”

“As long as it means that, I don’t mind,” said Pooh humbly.

“The thing to do is as follows. First, Issue a Reward. Then –“

“Just a moment,” said Pooh, holding up his paw. “What do we do, you were saying? You sneezed just as you were going to tell me.”

“I didn’t sneeze.”

“Yes, you did, Owl.”

“Excuse me, Pooh, I didn’t. You can’t sneeze without knowing it.”

Task 9

Make practical stylistic tasks

Read the examples of onomatopoeia. Supply similar examples.

Emotions

oh! – of surprise, joy, etc. oho! – of triumph, surprise, etc. ohehoo! – of sneezing ohem! – throaty sound to attract attention boh! – of contempt boo – of disapproval or derision

Speech

babble – speak meaninglessly; blab – talk too much; blah – meaningless chatter; blah-blah-blah – continuous meaningless chatter chatter.

Animal Sounds

buzz – of a bee; cow – of a crow; chirp – of a bird; chirr – of a grasshopper.

Sound Words

Bawl, fizz, rattle, wheeze, belch, flick, sizzle, whiz.

Sound Effects

Bang, boing, boom, click, clip-clap, beep, boo-boo, clang, clink, clunk.

Task 10

Make practical stylistic tasks

Name phonetic stylistic devices in these extracts.

1.

When roasted crabs hiss in the howl,
Then nightly sings the staring owl,
Tu-whit, tu-who a merry note,
While greasy Joan cloth keel the pot. (William Shakespeare, “Winter”)

2.

We’re poor little lambs who’ve lost our way, Baa! Baa! Baa!
We’re little black sheep who’ve gone astray, Baa – aa – aa!
(Rudyard Kipling, “Gentlemen-Rankers”)

3.

Keeping time, time, time
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells
Bells, bells, bells – from the jingling and the tingling of the bells.
(Edgar Allan Poe, “The Bells”)

☺ *Offer your variant of translating the poems.*

Task 11

Make practical stylistic tasks

1. Read the story, comment on it’s rhythm
2. Make a syllabic scheme of the extract.

Ex.: In the coldest part of the Arctic Zone, ’--\-\--\-\
the Eskimos have a legend they tell -\----\--\
when the long winter nights are at their worst --\|\-\|\-\|

3. Name phonetic stylistic devices in the text.

Louis Untermeyer

The Eskimo widow

In the coldest part of the Arctic Zone,’ the Eskimos have a legend they tell when the long winter nights are at their worst. The story is about a little old woman who lived in the northernmost part of Alaska³ and who lived alone. Unable to do her own hunting or fishing, she lived on what her neighbors gave her. It was a poor village. The neighbors had little to spare. So most of the time, she was as hungry as she was lonely.

One morning, she heard a noise that sounded like a child crying. When she could no longer ignore it, she went outside and found a bundle of matted fur on the ice. It was a baby polar bear whose mother had been caught and who had managed to crawl away before the hunters could kill him. The helplessness of the cub moved the old woman's lonely heart. Without thinking how she might care for him, she carried him in and gave him some scraps that she had been saving for her next meal. He ate them eagerly, yawned, and fell asleep.

Now she was no longer alone. She cared for the cub as though he were her child. She gave him half of what little food she got. As a result, she was hungrier than ever. But she was happy. Once in a while, when the Eskimos made a great catch, everyone in the village was given part of it, and the old woman and her cub would feast for a few days. Most of the time, though, everyone went hungry.

Somehow, the old woman survived, and somehow, the cub got fat. Then he grew lean and tall. One day, after he had become the most important thing in her life, he disappeared. That night the old woman could not sleep. "My child! My child!" she moaned. The next morning, she cried again, but this time it was a cry of joy. Her cub had returned with a fine catch of salmon. He had taught himself how to fish.

Task 12

Make practical stylistic tasks

Determine lexical stylistic devices, underlined in the text

{{{I thought that I was asleep, and waiting for Jonathan to come back. I was very anxious about him, and I was powerless to act; my feet, and my hands, and my brain were weighted, so that nothing could proceed at the usual pace. And so I slept uneasily and thought. Then it began to dawn upon me that the air was heavy, and dank, and cold. I put back the clothes from my face, and found, to my surprise, that all was dim around. The gas-light which I had left lit for Jonathan, but turned down, came only like a tiny red spark through the fog, which had evidently grown thicker and poured into the room. There it occurred to me that I had shut the window before I had come to bed. I would have got out to make certain on the point, but some leaden lethargy seemed to chain my limbs and even my will. I lay still and endured; that was all. I closed my eyes, but could still

see through my eyelids. (It is wonderful what tricks our dreams play us, and how conveniently we can imagine.) }}}The mist grew thicker and thicker, and I could see now how it came in, for I could see it like smoke -- or with the white energy of boiling water -- pouring in, not through the window, but through the joinings of the door. It got thicker and thicker, till it seemed as if it became concentrated into a sort of pillar of cloud in the room, through the top of which I could see the light of the gas shining like a red eye. Things began to whirl through my brain just as the cloudy column was now whirling in the room, and through it all came the scriptural words “a pillar of cloud by day and of fire by night.” Was it indeed some such spiritual guidance that was coming to me in my sleep? But the pillar was composed of both the day and the night-guiding, for the fire was in the red eye, which at the thought got a new fascination for me; till, as I looked, the fire divided, and seemed to shine on me through the fog like two red eyes, such as Lucy told me of in her momentary mental wandering when, on the cliff, the dying sunlight struck the windows of St. Mary’s Church. Suddenly the horror burst upon me that it was thus that Jonathan had seen those awful women growing into reality through the whirling mist in the moonlight, and in my dream I must have fainted, for all became black darkness. The last conscious effort which imagination made was to show me a livid white face bending over me out of the mist. I must be careful of such dreams, for they would unseat one’s reason if there were too much of them. I would get Dr. Van Helsing or Dr. Seward to prescribe something for me which would make me sleep, only that I fear to alarm them. Such a dream at the present time would become woven into their fears for me. To-night I shall strive hard to sleep naturally. If I do not, I shall to-morrow night get them to give me a dose of chloral; that cannot hurt me for once, and it will give me a good night’s sleep. Last night tired me more than if I had not slept at all.

☺ *Offer your variant of translating the extract. Pay attention to preserving stylistic devices.*

Task 13

Make practical stylistic tasks

Consider the following sentences and comment on the function of morphological grammatical categories and parts of speech that create stylistic function:

1. One night I **am standing** in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I **feel** a very terrible pain in my left foot. 2. It's good, **that**, to see you again, Mr. Philip, said Jim. 3. Earth colors are his theme. When he shows up at the door, we see that he's even **dressing** in them. His pants are grey. His shirt is the same color as his skin. Flesh color. 4. Now, the Andorrans were a brave, warlike people centuries ago, as everybody was at one time or another—for example, take **your** Assyrians, who are now extinct; or **your** Swedes, who fought in the Thirty Years' War but haven't done much since except lie in the sun and turn brown... 5. A gaunt and **Halloweenish** grin was plastered to her face. I walked past Mrs. Shumway, who jerked her head around in a startled **woodpeckerish** way... 6. She's **the** Honorable Mrs. Beste-Chetwynde, you know-sister-in-law of Lord Postmaster—a very wealthy woman, South American. 7. ...there are two kinds of people, which we may call the hurters and the **hurtees**. The first get their satisfaction by working their will on somebody else. The second like to be imposed upon. 8. To hear her was **to be beginning** to despair. 9. But they **do** manage the building? Mrs. Doubleday said to him. 10. A band indeed! You' ll be having fireworks next. 11 I stare down at the bright orange capsules... I have to listen... so we **look at each other**, up and down, and up and down... Without us, **they say**, without Loise, it's the state hospital. 12. Ah! That must be Aunt Augusta. Only relatives, or creditors, ever ring in that **Wagnerian** manner. 13. I got nothing against Joe Chapin, but he's not me. **I'm me**, and **another** man is still **another** man. 14. That's not **the** Mr. Littlejohn I used to know. 15. I pronounce that the sentence on the defendants, Noelle Page and Lawrence Douglas, **shall** be execution by a firing squad. 16. They **are** all **being** so formal. Let's play a game to break the ice. 17. I wondered how the Moroccan boy... could stand meekly aside and watch her go off with another man. **Actors**, I thought. They must divide themselves into compartments. 18. Oh, I guess I love you, I **do** love the children, but I love myself, I love my life, it has some value and some promise for me... 19. **Let** him say his piece, **the** darling. Isn't he divine? 20. It never was the individual sounds of a language, but the melodies behind them, that Dr. Rosenbaum imitated. For these his ear was Mozartian. 21. They are allowed to have the train **stopped** at every cross-road...

Task 14

Make practical stylistic tasks

Comment on syntactic organization of the text. In what way does it help to create an overall impression?

W.Blake

THE TIGER

{{{Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry'?}}}

In what distant deeps or skies
Burnt the fire of thine eyes'?
On what wings dare he aspire?
What the hand dare seize the fire'?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? And what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye,
Dare frame thy fearful symmetry?

© Offer your variant of translating the extract. Pay attention to preserving stylistic devices.

Task 15

Make practical stylistic tasks

Find syntactic stylistic devices in the text. Comment on the way they combine with lexical and phonetic ones.

From “Jacomo Joyce” by James Joyce

A flower given by her to my daughter. Frail gift, frail giver, frail blue-veined child.

Padua far beyond the sea. The silent middle age, night, darkness of history sleep in the *Piazza delle Erbe* under the moon. The city sleeps. Under the arches in the dark streets near the river the whores' eyes spy out for fornicators. *Cinque servizi per cinque franchi*. A dark wave of sense, again and again and again.

Mine eyes fail in darkness, mine eyes fail,

Mine eyes fail in darkness, love.

Again. No more. Dark love, dark longing. No more. Darkness.

Twilight. Crossing the piazza. Grey eve lowering on wide sagegreen pasturelands, shedding silently dusk and dew. She follows her mother with ungainly grace, the mare leading her filly foal. Grey twilight mould softly the slim and shapely haunches, the meek supple tendonous neck, the fine-boned skull. Eve, peace, the dusk of wonder..... Hillo! Ostler! Hilloho!

Papa and the girls sliding downhill, astride of a toboggan: the Grand Turk and his harem. Tightly capped and jacketed, boots laced in deft crisscross over the flesh-warmed tongue, the short skirt taut from the round knobs of the knees. A white flash: a flake, a snowflake:

And when she next doth ride abroad

May I be there to see!

I rush out of the tobacco-shop and call her name. She turns and halts to hear my jumbled words of lessons, hours, lessons, hours: and slowly her pale cheeks are flushed with a kindling opal light. Nay, nay, be not afraid!

Mio padre: she does the simplest acts with distinction. *Unde derivatur? Mia figlia ha una grandissima ammirazione per il suo maestro inglese*. The old man's face, handsome, flushed, with strongly Jewish features and long white whiskers, turns towards me as we walk down the hill together. O! Perfectly said: courtesy, benevolence, curiosity, trust, suspicion, naturalness, helplessness of age, confidence, frankness, urbanity, sincerity,

warning, pathos, compassion: a perfect blend. Ignatius Loyola, make haste to help me!

This heart is sore and sad. Crossed in love?

Long lewdly leering lips: dark-blooded molluscs.

{{{ Moving mists on the hill as I took upward from night and mud. Hanging mists over the damp trees. A light in the upper room. She is dressing to go to the play. There are ghosts in the mirror.... Candles! Candles!

A gentle creature. At midnight, after music, all the way up the via San Michele, these words were spoken softly. Easy now, Jamesy! Did you never walk the streets of Dublin at night sobbing another name?

She raises her arms in an effort to hook at the nape of her neck a gown of black veiling. She cannot: no, she cannot. She moves backwards towards me mutely. I raise my arms to help her: her arms fall. }}

© Offer your variant of translating the extract Pay attention to preserving stylistic devices.

RESEARCH

Task 1

📋 Collect data on other stylistic aspects

Collect your own examples of stylistic groups of vocabulary to the following form

Example of a sentence(s) with stylistically marked word	Name of a layer, group	Comment on stylistic effect
<i>He was looking very splendid in brown Shetland shorts, a navy-blue jersey, white shirt, and striped necktie.</i>	Super-neutral, elevated	Humorous

Task 2

Collect data on other stylistic aspects

Collect your own examples of phonetic stylistic devices of vocabulary to the following form

Example of a sentence(s) with stylistically marked word	Name of a device	Comment on stylistic effect
For weeks, blinding <u>s</u> nowstorms <u>s</u> wept over the village	Indirect onomatopoeia	Realistic, emotional

Task 3

Collect data on other stylistic aspects

Collect your own examples of lexical stylistic devices to the following form

Example of a sentence(s) with stylistically marked word	Name of device	Comment on stylistic effect
He looked like a figure of Thor as his untrembling arm rose and fell	Comparison	Emphatic

Task 4

Collect data on other stylistic aspects

Collect your own examples of syntactic stylistic devices to the following form

Example of a sentence(s) with stylistically marked word	Name of device	Comment on stylistic effect
What the hammer? What the chain?	Syntactic parallelism	Emphatic

◆ UNIT 3

PROOFREADING BASICS (Основы стилистической правки текста)



Photo from www.pexels.com

👉 Recommendations for study

Учебные вопросы

1. Основные понятия правки и редактирования.
2. Работа редактора и корректора.
3. Ошибки, характерные для английского языка.
4. Корректировка ошибок орфографической сферы.
5. Корректировка ошибок лексической сферы.
6. Корректировка ошибок грамматической сферы.
7. Корректировка ошибок пунктуационной сферы.

Изучив данную тему, студент должен:

иметь представление об основных принципах корректировки английского текста;

знать:

- виды лексических, орфографических, грамматических ошибок;
- принципы корректировки текста;

уметь:

- узнавать в тексте нарушения орфоэпических, лексических, грамматических норм;
- исправлять найденные ошибки;

владеть навыками стилистической правки текста.

Методические рекомендации по изучению темы

При освоении темы необходимо:

- изучить учебный материал по основным принципам корректировки текста;
 - акцентировать внимание на нахождении ошибок в тексте;
 - выполнить задания из разделов “Application”, “Research”;
 - ответить на контрольные вопросы:
1. What is the effect of irregular pronunciation (reduction of vowels, omission and substitution of consonants, complete mispronunciation)?
 2. What is the potential of prosodic means (emphatic stress, pauses, special intonation contours)?
 3. What is the connection of the word frequency and stylistic connotation?
 4. Super-neutral words and their stylistic functions (archaisms, barbarisms, bookish words, poetic diction, etc.).
 5. Sub-neutral words and their stylistic functions (colloquial words, slang and jargon, nonce words, vulgar words).
 6. What is the difference between figures of replacement and figures of quantity?
 7. What devices are organized on the principle of absence of syntactical elements?
 8. What devices are organized on the principle of Excess of syntactical elements?
 9. What devices are organized on the principle of Order of sentence elements?

TREORY

 **Read information on the topic**

BASIC PRINCIPLES OF PROOFREADING

The aim of proofreading is to spot and correct errors in:

- spelling typography
- grammar, punctuation and use of language style and format
- anything missed at the editing stage

One of the most important principles of proofreading someone else's work is not to make assumptions. Use ink that is a different color from the print so that your corrections stand out and can be easily spotted.

On the first read, it is a good idea to focus only on reading rather than on correcting, to get an idea of the overall content and meaning, and to spot anything missed at the editing stage.

Then, on subsequent reading, focus on correcting different types of errors each time. To spot typographical errors, you may wish to do one read backwards, to disconnect your mind from the content and focus fully on the text word by word. This will not help for grammar, punctuation or some spelling errors, though, which can only be spotted in the context of the sentence.

It is also a good idea to view the whole text from a distance, as some of the errors, especially those in style and format, are difficult to spot close up.

Types of Proofreading are:

Comparison: compare current version (“live copy”) and previous version (“dead copy”).

Possible approaches: – One person (looking back and forth) – One person plus voice recorder – Two people (with one person reading aloud);
No comparison: proofread without looking at previous version

Purposes of Proofreading are:

- To correct typographical errors.
- To correct serious errors somehow not corrected during copyediting.
- To correct some kinds of page – layout problems.
- Errors in grammar and punctuation.
- Widows (single lines of text at tops of columns).
- Orphans (single lines of text at bottoms of columns).
- Errors in alphabetical or numerical sequence.
- Poor appearance of tables.

Here are some of the most common mistakes with grammar and language use that you should look out for when proofreading:

- tense agreement: mixing past and present tenses;
- pronoun/case agreement: confusing the subject and object of the sentence;
- confusing similar words, such as the verbs ‘imply’ and ‘infer’,

- misuse of apostrophe before ‘s’ at the end of a word, which is often incorrectly added before the ‘s’ in plural words,
- incorrect conjugation of modal verbs,
- words with similar spelling or pronunciation but different meanings, which cannot always be detected by automatic spelling and grammar checks, such as ‘they’re/‘their’/‘there’/

Some other **common errors relating to typography, style and format** are:

- double spaces between characters, especially after a full stop wrong or missing headings or titles in a table, or captions misaligned columns or rows in a table
- misaligned margins incorrect text references inconsistent bullet formatting incorrect fonts/font sizes incorrect capitalization
- footnotes or endnotes not matching references
- inconsistent use of abbreviations

Correct spelling gives work credibility. You should have a dictionary handy to confirm that you have correctly spelled all unfamiliar words, especially if they are key words in the piece. In the workplace, a memo with a repeatedly misspelled word can be embarrassing. An essay with a misspelled word in the title, or a word that is spelled incorrectly throughout the piece, can affect your final grade. Avoid embarrassing situations like these by checking your spelling.

Homonyms like bear/bare or course/coarse can be easily confused, as can words that have unusual vowel combinations (beauty, archaeology). When in doubt, check it out by consulting a dictionary.

Spell check suggests replacing “thru” with “through,” “threw,” or “thorough.” The dictionary will tell you that the correct spelling is “through.”

Unfortunately, there is no “grammar dictionary,” but there are thousands of reliable grammar handbooks.

Computers that use grammar check programs cannot find every error. Grammar check will highlight any sentence that has a potential error, and you should examine it. The program is helpful for correcting some basic grammatical issues, but it also functions in other ways. Many grammar check programs flag sentences in the passive voice, which is a style choice. While the passive voice is not wrong, it can lead to some very flat and sometimes confusing writing. It may be a good idea to change some of the passive verbs to active ones.

Main notions in syntax for proofreaders are the following.

1. Run-on sentences are two or more independent clauses written as though they were one sentence. The main cause of run-on sentences, like fragments, is faulty punctuation. End marks like periods, exclamation points, and question marks (Lesson 13) can make or break a sentence.

Example

This run-on sentence is missing punctuation: RUN-ON: Julie studies hard she is trying to win a fellowship next year.

CORRECT: Julie studies hard. She is trying to win a fellowship next year.

2. Misplaced modifiers

A misplaced modifier is a word, phrase, or clause that is out of place, resulting in an awkward or confusing sentence. In most cases, modifiers should be near the words they modify. This is particularly true for the following words: almost, just, hardly, even, not, nearly, merely, and only. For example:

MM: I turned in my essay to Ms. Jinx that had been revised. Clear: I turned in my essay that had been revised to Ms. Jinx.

I turned in my revised essay to Ms. Jinx.

3. Dangling modifiers

A dangling modifier is often an introductory word group with no clear reference to some other word in the sentence. For example:

Dangling: After walking into the room, the radio was turned on.

Clear: After walking into the room, Joe turned on the radio.

After Joe walked into the room, he turned on the radio.

4. False parallelism

Parallelism means to write balanced sentences; lists or ideas that are logically related should be expressed in similar ways. In addition, using the following pairs of correlative conjunctions requires parallel construction: both/and, either/or, neither/nor, whether/or, not only/but also.

Study the following examples:

Non-Parallel: I like to read, writing, and traveling.

Parallel: I like to read, write, and travel.

I like reading, writing, and traveling.

5. Faulty comparisons.

Comparisons in a sentence must be logical and complete. Faulty comparisons, however, equate apples and oranges; that is, they make

incompatible unions which often lead to problematic marriages. For example, the concept of “other” and “else” could often make for more harmonious unions when the subjects are compatible:

Faulty: I like you better than anybody. Clear: I like you better than anybody else.

6. Wrong omissions

Omissions, like other actions, are of two kinds: the correct and the incorrect.

Study these examples:

Incorrect: His homework is easy, but his tests difficult. Correct: His homework is easy, but his tests are difficult.

7. Confusing and Misused Words

accept means “to receive” or “to get.” It is a verb. She accepted his token of appreciation.

except means “not included” or “excluded”; it is a preposition.

Everyone went skiing except Bertha.

APPLICATION

Task 1

Make practical stylistic tasks

Circle the correct word in the parentheses below.

1. I am here to (**accept, except**) the award for winning the spelling bee.
2. Julia likes mashed potatoes more (**than, then**) stuffing.
3. Please put the sofa over (**hear, here**).
4. We (**passed, past**) the drugstore on the way to the bowling alley.
5. The (**principal, principle**) reason we are here is to determine if this is the right school for our son and daughter.
6. Is it true that (**your, you're**) going to move to Ann Arbor to go to college?
7. I am just going to (**sit, set**) on the bench and wait.
8. The falcon swooped down and caught (**its, it's**) prey.
9. Could you (**lie, lay**) the blanket on the grass for our picnic?
10. In the barn over (**there, their, they're**), we found six baby chicks looking for (**there, their, they're**) mothers.

11. She (**lead, led**) the way (**through, threw, though**) the woods.
12. Bill went (**to, too, two**) the front desk and asked for (**to, too, two**) extra pillows.
13. I (**scent, sent, cent**) an e-mail to my good friend.
14. (**Where, wear, were**) can I find a (**quite, quit, quiet**) place to study?
15. The (**scent, sent, cent**) (**lead, led**) the boys to the breakfast table, (**to, too, two**).
16. We (**already, all ready**) bought the tickets for the concert.
17. I twisted my ankle but the next morning it felt (**all right, alright**).
18. We (**may be, maybe**) late for the meeting.
19. The chorus sang (**all together, altogether**) and it sounded great.
20. I have (**a lot, alot, allot**) of blue shirts.

Task 2

Make practical stylistic tasks

Select the correctly spelled word in each of the following sentences.

1. He did not know his exact (**hieght, height**).
2. The tape player broke, so the songs sounded (**wierd, weird**).
3. The dentist told the girls about dental (**hygeine, hygiene**).
4. I did not mean to (**deceive, decieve**) you.
5. The (**captain, captian**) sounded the alarm.
6. Pleased to make your (**acquiantance, acquaintance**).
7. Jill is a (**sophomore, sophmore**) in college.
8. The hotel bathroom had a (**porcelan, porcelain**) sink.
9. He gave me a (**suttle, subtle**) hint about my gift.
10. Sharon was not guilty of (**commiting, committing**) the crime.
11. When the subway suddenly stopped, some people began (**panicing, panicking**).
12. The contract was (**legally, legaly**) binding.
13. She became the (**Secretery, Secretary**) of State.
14. The (**desirable, desireable**) parking spot is next to the entrance.
15. The lost dog looked so (**pitiful, pityful**).
16. Laura was (**responsible, responsable**) for the entire project.

Task 3

Make practical stylistic tasks

Select the correct word for each sentence and write whether it is an adjective or an adverb on the line provided.

1. Yelena completed the translation (**easy, easily**).
2. Billy seemed (**nervous, nervously**) as he got up to speak.
3. The manager (**quick, quickly**) made her way to the front desk.
4. Wally's fingerpainting was displayed (**prominent, prominently**) on the fridge.
5. The two boys talked (**loud, loudly**) about the game.
6. Oswald's injury looks (**bad, badly**).
7. The bulldog looked (**shy, shyly**) at his master.
8. Why does every book in this series end so (**sad, sadly**)?
9. The windshield wipers did not work (**good, well**).
10. There were (**fewer, less**) cars on the road this summer.
11. The damage from the flooding looks (**bad, badly**).
12. Take off (**them, those**) wet shoes.
13. When there is ice on the road, remember to go (**slow, slowly**).
14. The kiwi fruit did not taste (**good, well**).
15. They forgot his birthday, so he feels (**bad, badly**).
16. There were (**fewer, less**) cool breezes on the beach today.
17. It was a (**real, really**) hot day.
18. (**Them, those**) houses are all the same.

Task 4

Make practical stylistic tasks

Circle the pronoun that agrees in number with its antecedent in each sentence.

1. Each of the girls makes (her, their) own clothes.
2. The jury finally made (its, their) decision.
3. It often seems that television programmers are not concerned with (its, their) viewers.
4. Both Tim and Tony write (his, their) mothers twice a week from camp.
5. Neither the Library of Congress nor the New York Public Library has (its, their) own film rooms.
6. Either of the two boys will offer (his, their) help.
7. Neither Jim nor the New York Public Library has (its, their) own film rooms.

8. Either the congressman or the senator will give (his, their) speeches today.
9. American citizens must protect (its, their, his) rights.
10. Every person should turn in (her, their) own savings account.
11. Neither the baseball players nor the managers want to lose (his, their) side of the argument.
12. Each student should turn in (her, their) paper now.
13. Does everyone have (his or her, their) textbook?
14. Everyone has the right to (his or her, their own) opinion.
15. Each of the freshmen women called (her, their) mother on the first day of the fall term.
16. President and Mrs. Clinton offered (his, her, their) home to the Daughters of the American Revolution for (its, their) annual ball.
17. One of the girls agreed to drive (her, their) car.
18. Does anyone have (his or her, their) car keys?
19. Ms. Perry is a captain in the Navy; (he, she, they) also is a well-known author.
20. Virtue is (its, his, her) own reward.

Task 5

Make practical stylistic tasks

The following lines are from student essays describing vacation spots and beaches. Which ones are standard sentences in English? Which are not? For each one that is not a standard sentence, identify which requirement of a sentence it is missing. Then try to make it into a correct sentence.

1. the sun is shining.
2. They walk slowly and quietly.
3. Watching themselves make steps on the white sand.
4. You can hardly see any sand.
5. Because there are so many people and so many umbrellas.
6. You can imagine walking on the white glittering sand.
7. The feeling of cool sand running through your toes.
8. There is a big coconut tree.
9. Some leaves on the sand.
10. Is a St. Croix beach in the Virgin Islands.
11. The tree on the beach it is very big.
12. Shade from the sun some umbrellas provide.

13. On that beach, two people who are enjoying the beautiful weather.
14. The sun shining on the water.
15. The people who are sitting on the beach feel very relaxed.

Task 6

Make practical stylistic tasks

In the blank at the right of each sentence, write C if the sentence is correct. Write CS if the sentence is a comma splice. Correct the comma splices.

1. Husbands and wives frequently disagree on important matters, that doesn't mean that their marriages are bad.
2. Income tax time is a bad time for many Americans, no one likes to contribute more money.
3. If I were a rich man, I think I would be very happy.
4. If I were a poor man, I could also be happy.
5. I am neither a rich man nor a poor man, unfortunately, I am a member of the overburdened middle class.
6. Working in a cold office is unpleasant, on the other hand, not working at all would be even more unpleasant.
7. Time and again you have been told to refrain from talking during class, this time you will have to bear the consequences of your actions.
8. Boston is a major metropolis, yet it is small in comparison to New York City.
9. Archeology is an interesting field of study, one problem, though, is the lack of career opportunities.
10. This generation has been called the "me" generation, one wonders what the next generation will be called.
11. If you so much as open your mouth to talk, I'll scream; I won't take this anymore.
12. By the time the child has returned from school, her life had been drastically altered, for she had a new brother.
13. Tennis enthusiasts expend a lot of energy while playing, also they spend a lot of money.
14. Hardship is supposed to build a person's character, but it does not do much for his bank account.
15. Electricity is really an abstract concept, it can't be seen, felt, or smelled.

16. The boss gave me a deadline of thirty days, the project should be completed by then.
17. Signs and slogans are unwanted intrusions into an individual's conscious thoughts, on the other hand, that's what ad agencies are paid to do.
18. Sociologists claim that modern man has a passive character, he will usually accept, rather than fight.

Task 7

Make practical stylistic tasks

Read each sentence carefully. If the sentence is correct, write C on the line to the right. If the sentence contains a misplaced modifier, write MM and correct the sentence. If the sentence contains a dangling modifier, write DM and correct the sentence.

1. When jumping the fence, the rider was thrown by his horse.
2. Please give the desk to Mrs. Wooten with the brass inlaid figures.
3. The team with the highest number of wins will capture the championship.
4. Diets are painful ordeals which help you lose weight.
5. Doctors and lawyers with white hospital coats are well-respected.
6. Designer jeans which cost a lot of money are worth the price because they last forever, or at least until styles change.
7. Handsome men are loved by women with hairy chests.
8. While jogging down the street, a dog bit my neighbor.
9. An army which lacks proper equipment will not be an effective fighting force.
10. To enter the Olympics, an athlete must compete very hard.
11. Television influences children through its emphasis on violence.
12. Tommy with the red stripes is wearing a shirt.
13. Never buy a car from a dealer with a broken odometer.
14. Only give the book to Tony.
15. American writers who live in Europe gain new perspectives on culture.
16. The car was parked on the edge of a cliff which was rusty.
17. Country music is loved by many people because it praises simple virtues.
18. College students succeed in every aspect who work hard.
19. Hitting the tin roof, my sleep was disturbed by the rain.
20. Houses provide comfort for people with central air conditioning.

Task 8

Make practical stylistic tasks

If the sentence contains a dangling modifier, correct the sentence.

1. Please give this watch with the brown stripes to the man wearing a shirt.
2. When diving into the water, a raft was hit by Jerry.
3. The car was bought from a dealer with shifty eyes.
4. Every girl was ecstatic who won a prize.
5. Because of his ability in math, the position of Chief Accountant was awarded to Jerry.
6. The Navy offers its recruits many opportunities.
7. Science has brought us many miracles which make our lives easier.
8. To obtain a loan, the bank officer must be seen.
9. While driving a car, safety must be of first importance.
10. Foods which are low in calories often do not taste as good as foods which contain more calories.
11. Avarice is one of the seven deadly sins which is greed.
12. We drove our car into a service station with a flat tire.
13. Television with its emphasis on violence corrupts young children.
14. Terry bought a bike from Mrs. Smith with broken gears.
15. British writers gain new perspectives who live in America.
16. To swim the English Channel, endurance and strength are required.
17. Puppies are adorable with good dispositions

Task 9

Make practical stylistic tasks

Proofread and revise the following sentence fragments. Make them complete sentences by adding the missing subject or predicate. Write the revised sentences on the lines provided. Note: There may be many ways to revise the sentences depending on the words you choose to add. Some need both a subject and a predicate. Try to make them the best sentences you can, and don't forget to add the appropriate end punctuation.

1. Ran for student body president
2. Was wearing my shin guards
3. Luis to Puerto Rico rather frequently
4. Chose the new soccer team captains, Michael and Jose
5. Played the electric guitar in her new band
6. Sent me an e-mail with a virus

7. The cat while she ate
8. After the accident happened in front of the school
9. Put too much syrup on his pancakes
10. Rarely gets up before noon on Saturdays
11. Sewing the Halloween costume. I stuck my finger with the needle.
12. After we saw the movie. We went to the cafe and discussed it.
13. Our basketball team won the state title. Three years in a row.
14. Although Oregon is a beautiful state. It tends to rain a lot.
15. The two-point conversion. Made football games more exciting.
16. Unless you know how to drive a manual transmission car. Buy an automatic.
17. Because the announcer spoke quickly. We didn't understand.
18. Because dock workers had no contract. They discussed going on strike.
19. After the concert was over. I bought a T-shirt
20. Jose played soccer. Although he had never _ played before
21. Since we had eaten a big breakfast. We just _ snacked the rest of the day.
22. Antonio is tired. Because he just moved again of the band.
23. The crowd cheered. When the union leader finished his speech
24. While the taxi driver drove faster _
25. After our lunch of tuna fish sandwiches
26. My daughter. After she wrote a letter _
27. Since Tom has a new class
28. Before we start the show
29. When Andrew gave his closing argument
30. Unless you would like Olga to buy them for you

Task 10

Make practical stylistic tasks

1. The car is missing one of **(it's/its)** hubcaps.
2. **(A/An/And)** hour of concentrated effort is worth **(to/too/two)** hours of "trying."
3. Can you **(hear/here)** me **(their/there/they're)** in the back row?
4. In the **(passed/past)**, a woman was not **(suppose/supposed)** to **(accept/except)** a gift from a new acquaintance.
5. Do these fumes **(affect/effect)** **(your/you're)** breathing, or can you still **(breath/breathe)** easily?

6. The outfit she (**bought/brought**) after asking us for our (**advice/advise**) (**complements/compliments**) her skin beautifully.
7. If you can't (**chose/choose**) between the two men, (**than/then**) decide (**weather/whether**) you'll be happier living in a big city or a small town.
8. If you remain (**stationary/stationery**) and (**quite/quiet**), you may see a (**dear/deer**) in the forest.
9. She walked (**buy/by**) the house to see if (**its/it's**) garden deserved all the (**complements/compliments**) it had been receiving.
10. The (**principle/principal**) says that students should be (**expected/excepted**) to use a (**capital/capitol**) letter at the beginning of a sentence.
11. (**Hear/Here**) they are!
12. (**Lose/Loose**) layers of clothes serve as insulation.
13. Congress has (**past/passed**) a bill to track down fathers who abandon (**there/their/they're**) families.
14. Would you like to (**by/buy**) some stock in the (**principal/principle**) exporting firm for this product?
15. Brushing your teeth after meals helps (**avoid/prevent**) tooth decay.

Task 11

Make practical stylistic tasks

Select the letter for the correctly capitalized sentence.

1.
 - a. my coffee was cold, so I asked the waiter to bring me a fresh cup.
 - b. My coffee was cold, so I asked the waiter to bring me a fresh cup.
 - c. My coffee was cold, so i asked the waiter to bring me a fresh cup.
2.
 - a. We studied cave paintings dated some time before 600 b.c.e.
 - b. we studied cave paintings dated some time before 600 B.C.E.
 - c. We studied cave paintings dated some time before 600 B.C.E.
3.
 - a. Shirley said, "My cactus has been over-watered!"
 - b. Shirley said, "my cactus has been over-watered!"
 - c. shirley said, "My cactus has been over-watered!"
4.
 - a. I have never heard of a plant being "Over-watered."
 - b. i have never heard of a plant being "Over-watered."
 - c. I have never heard of a plant being "over-watered."

5.

- a. He made a sandwich out of wonder bread® and oven-gold turkey.
- b. He made a sandwich out of Wonder Bread® and Ovengold® turkey.

6.

- a. Uncle Fred sat next to my cousin Brenna.
- b. Uncle Fred sat next to my Cousin Brenna.

7.

- a. Many citizens appreciated mayor Giuliani's presence at the many funerals.
- b. Many citizens appreciated Mayor Giuliani's presence at the many funerals.

8.

- a. Her cycling trip did not cross the Bridge of the Gods.
- b. Her cycling trip did not cross the bridge of the Gods.

9.

- a. President Lincoln wrote the gettysburg address.
- b. President Lincoln wrote the Gettysburg Address.

10.

- a. For my birthday, we ate Chinese food and saw a movie.
- b. For my birthday, we ate chinese food and saw a movie.

11.

- a. My brother Dean attended North Seattle Community College.
- b. My brother Dean attended north seattle community college.

12.

- a. The Indianapolis 500 is a huge event for Indianans.
- b. The Indianapolis 500 is a huge event for indianans.

13.

- a. My birthday falls on a sunday.
- b. My birthday falls on a Sunday.

14.

- a. The Fourth of July is my favorite holiday.
- b. The fourth of july is my favorite holiday.

15.

- a. My friend hopes to run in the boston marathon.
- b. My friend hopes to run in the Boston Marathon.

16.

- a. It was not as cold last February.
- b. It was not as cold last february.

RESEARCH

Task 1

📖 Collect data on other stylistic aspects

Collect information on problems of proofreading in spelling, grammar, vocabulary usage, punctuation.

Task 2

📖 Collect data on other stylistic aspects

Correct your group mate's essay to the form:

Edited text	Mistake	Correction
Money are not in power.	Disagreement between subject and predicate	Money is not in power

◆ UNIT 4

TEXT AS AN OBJECT OF STYLISTICS (Текст как объект стилистического исследования)



Photo from www.pexels.com

👉 Recommendations for study

Учебные вопросы

1. Текст и функциональный стиль.
2. Текст и индивидуальный стиль.
3. Текст как единица коммуникации.
4. Формальные и содержательные категории текста в стилистическом ракурсе.
5. Информативность, модальность, когезия, интеграция.
6. Виды информации в текстах различных стилей.

Изучив данную тему, студент должен:

иметь представление об основных категориях текста;

знать:

- классификации текста;
- специфику текстовой деятельности;

уметь:

- определять средства текстовых категорий в приложении к тексту;
- определять вид, жанр текста;

владеть навыками текстового анализа.

Методические рекомендации по изучению темы

При освоении темы необходимо:

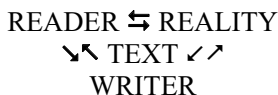
- изучить учебный материал по основным категориям текста;
- акцентировать внимание на реализации данных категорий в тексте;
- выполнить задания из разделов “Application”, “Research”;
- ответить на контрольные вопросы:

1. What are the main participants of text activity?
2. What are the main text categories?
3. What units provide realization of text categories?
4. What methods are used for text analyses?
5. What are peculiarities of text activity in literary texts?
6. What are peculiarities of text activity in literary texts?
7. What are peculiarities of text activity in mass media texts?
8. What are peculiarities of text activity in documentary texts?
9. What is the principle of text composition?

TREORY

Read information on the topic

A text is a complicated structure that depends on its environment. It can be represented as relations between **READER**, **WRITER**, **REALITY** and **TEXT**:



First of all it is determined by the purpose of writing. Unlike the expository writer, the creative writer uses language plastically, for its suggestiveness and power of sensuous evocation. Only by means of words can the writer persuade a person of the truth in what he says or make anyone care about it. The art of writing begins in the senses and is accomplished with words. When the text is successful, it communicates insight to the reader. Images are important means of making reader react. By pure intelligence

author can outargue a reader and convince him, but his intelligence must be supplemented by imagery. The writer is bound to things of experience. He can express them in concepts or in formulated patterns of thought or in images and imitations. He is concerned with people, places, actions, feelings. Stylistic value of the text is connected with the use of a figure of speech. Sometimes direct and scrupulously accurate reporting can be as vivid as any figure of speech. Nothing is so likely to hinder the freedom of expression so essential to true creative writing as a too-strict adherence to “correctness.” In the text every word is a symbol. That kind of extension of meaning, which is called sub context, is actually one of the most suggestive and economical ways of communicating the aesthetic experience. The writer of fiction, however he may pretend to be indifferent and invisible, is always there. In informative texts he is really invisible.

In spite of the fact that the text is object of linguistic studying, till now in the special literature the concept of the text is differently interpreted, there is no standard definition.

In general view the text is characterized as a product speech activity produced during direct and mediated communications, text can be characterized as the message in writing, differing semantically and structurally, having completeness and certain attitude of the author to inform the reader.

In the text all means of language become communicatively-significant, communicatively determined, incorporated in the certain system.

It is necessary to note that units of language form components of the text, its structural elements.

Basic element of the text is the sentence (the statement, a phrase, an utterance).

Most often meeting designation of group of the offers connected on sense, – super-phrasal units. These are the complex structural unities consisting of more than one independent sentence, possessing semantic integrity in a context of coherent speech and acting as part of the completed communication.

Any text has corresponding composite structure which helps to see the name (heading) of the text; genre register and the corresponding stylistic color, expressed by corresponding language means.

In scientific literature the following text categories are described: informativeness, integrity, cohesion, completeness, integration.

The category of informativeness conveys the information structure.

Factual information contains the message on the facts, events, which will occur in the world surrounding us, valid or imagined... The conceptual information informs the reader of individual author's understanding, attitude towards the phenomena described, understanding of their relationships of cause and effect, their importance in a social, economic, political, cultural life of people. Sub context information is the one hidden in the text.

The major text categories are cohesion and integrity.

Integrity is concretized in concept of a plan (motive) which exists in the text.

Categories of coherence and integrity are adjoined closely with categories of integration and completeness. The category of integration unites parts of the text with a view of achievement of its integrity. Integration unites the text not linearly, and on a vertical principle, providing relationships of cause and effect between its parts, selecting those from them which are most essential to transfer of a conceptual position of the author of the text.

Classification of the text relies on the following principles:

- the purpose of the text;
- data presented;
- presence of non-verbal means;
- choice of model of representation;
- complexity informative attributes;
- reader's target.

APPLICATION

Task 1

Make practical stylistic tasks

Read examples of sentences where contextual meaning depends on phraseological or syntactic fixation. Paraphrase each of the following sentences.

1. He was used to getting up early. He used to get up early.
2. After an exhausting search they found the missing children.

After an exhaustive search they found the missing children.

3. I have made few friends, but I enjoy living here. I have made a few friends, so I enjoy living here.
4. I have heard nothing of him for a very long time. I have heard nothing from him for a very long time.
5. I regret to say that you'll be held responsible. I regret saying that you'll be held responsible.
6. Did you read his last great novel? Did you read his great last novel?
7. She didn't marry just because he was rich. She didn't marry just because he was rich.
8. She saved him a seat. She saved him a phone call.
9. Did you remember to look for the book? Do you remember looking for the book?
10. John stopped to explain about his illness. John stopped explaining about his illness.
11. I the driver forgot to put gas in the car. The driver forgot putting gas in the car.
12. I regret to say that you'll be held responsible. I regret saying that you'll be held responsible.
13. Did you know that John has agreed? Do you know whether John has agreed?
14. Has he told you that they passed the exam? Has he told you whether they passed the exam?'
15. I don't doubt that he will cooperate. I doubt whether he will cooperate.
16. 16. The rebels' defeat of the army was an exciting event. The rebels' defeat by the army was an exciting event.
17. The young man's discovery was never even mentioned. The discovery of the young man was never even mentioned.
18. The Americans who are patriotic tend to be conservative. The Americans, who are patriotic, tend to be conservative.

Task 2

Make practical stylistic tasks

Read examples of sentences where contextual meaning depends on syntactic complication

Answer the questions below each sentence:

1. Not infrequently we go to Prague in the autumn. Do we often go there in the autumn?

2. It is not unlikely that we will go there again this October. Is there a good chance that we'll be going there in October?
3. It is no' unthinkable that there should be a 3rd World War. Is this a ridiculous idea?
4. He thinks nothing of checking his answers again and again. Does he mind checking his answers?
5. Nor is it only his own answers that he checks. What else does he do?
6. It is not impossible that the experiment will fail. The speaker is telling the person he is addressing that the experiments _____ (modal verb)?
7. Geology is by no means without practical importance. The speaker is aware that some people, including the person he is addressing, may have the idea that geology?
8. Her behavior makes her all but indistinguishable from a native Italian. How does she behave?
9. It is not unknown for him to be less than punctual. Is he ever late?

Task 3

Make practical stylistic tasks

Read examples of sentences explain the implied information.

1. By his choice of words, his choice of language, a writer often implies more than is actually printed on the page. What is the meaning implied by each of the following quotations?
2. Women's intuition is the result of millions of years of not thinking. (Rupert Hughes).
3. Whatever women do, they must do twice as well as men to be thought half as good. Luckily that is not difficult. (Charlotte Whitton, Mayor of Ottawa).
4. I am glad that I am not a man as I should then be obliged to marry a woman. (Madame de Stael).
5. Women are most fascinating between the ages of 35 and 40 after they have won a few races and know how to pace themselves. Since few women ever pass 40, maximum fascination can continue indefinitely. (Christian Dior).
6. There must be some women who are not liars. (W. Somerset Maugham)
7. Women are like gods. They have one face for their worshippers and one for their rivals, (source unknown)

☺ Offer your variant of translating the sentences Pay attention to preserving the meaning.

Task 4

Make practical stylistic tasks

Read an extract from PETER PAN, watch the film HOOK and find means of intertext.

Come Away, Come Away!

FOR a moment after Mr. and Mrs. Darling left the house the night-lights by the beds of the three children continued to burn clearly. They were awfully nice little night-lights, and one cannot help wishing that they could have kept awake to see Peter; but Wendy's light blinked and gave such a yawn that the other two yawned also, and before they could close their mouths all the three went out.

There was another light in the room now, a thousand times brighter than the night-lights, and in the time we have taken to say this, it has been in all the drawers in the nursery, looking for Peter's shadow, rummaged the wardrobe and turned every pocket inside out. It was not really a light; it made this light by flashing about so quickly, but when it came to rest for a second you saw it was a fairy, no longer than your hand, but still growing. It was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage. She was slightly inclined to *embonpoint*.

A moment after the fairy's entrance the window was blown open by the breathing of the little stars, and Peter dropped in. He had carried Tinker Bell part of the way, and his hand was still messy with the fairy dust.

'Tinker Bell,' he called softly, after making sure that the children were asleep, 'Tink, where are you?' She was in a jug for the moment, and liking it extremely; she had never been in a jug before.

'Oh, do come out of that jug, and tell me, do you know where they put my shadow?'

The loveliest tinkle as of golden bells answered him'. It is the fairy language. You ordinary children can never hear it, but if you were to hear it you would know that you had heard it once before.

Tink said that the shadow was in the big box. She meant the chest of drawers, and Peter jumped at the drawers, scattering their contents to the floor with both hands, as kings toss ha'pence to the crowd. In a moment

he had recovered his shadow, and in his delight he forgot that he had shut Tinker Bell up in the drawer.

If he thought at all, but I don't believe he ever thought, it was that he and his shadow, when brought near each other, would join like drops of water; and when they did not he was appalled. He tried to stick it on with soap from the bath-room, but that also failed. A shudder passed through Peter, and he sat on the floor and cried.

His sobs woke, Wendy, and she sat up in bed. She was not alarmed to see a stranger crying on the nursery floor; she was only pleasantly interested.

'Boy,' she said courteously, 'why are you crying?'

Peter could be exceedingly polite also, having learned the grand manner at fairy ceremonies, and he rose and bowed to her beautifully. She was much pleased, and bowed beautifully to him from the bed.

'What's your name,' he asked

'Wendy Moira Angela Darling,' she replied with some satisfaction.

'What's your name?' 'Peter Pan.'

She was already sure that he must be Peter, but it did seem a comparatively short name.

'Is that all?'

'Yes,' he said rather sharply: He felt for the first time that it was a shortish name. 'I'm so sorry,' said Wendy Moira Angela.

'It doesn't matter' Peter gulped.

She asked where he lived.

'Second to the right,' said Peter 'and then straight on till morning.'

'What a funny address!'

Peter had a sinking. For the first time he felt that perhaps it was a funny address.

'No, it isn't,' he said.

'I mean,' Wendy said nicely, remembering that she was hostess, 'is that what they put on the letters?'

He wished she had not mentioned letters.

'Don't get any letters,' he said contemptuously.

'But your mother gets letters?'

'Don't have a mother,' he said. Not only had he no mother, but he had not the slightest desire to have one. He thought them very over-rated persons. Wendy, however, felt at once that she was in the presence of a tragedy.

‘O Peter, no wonder you were crying,’ she said, and got out of bed and ran to him.

‘I wasn’t crying about mothers,’ he said rather indignantly. I was crying because I can’t get my shadow to stick on. Besides, I wasn’t crying.’

‘It has come off?’

Task 5

Make practical stylistic tasks

In what way expressiveness is realized in the text by James Joyce?

She raises her arms in an effort to hook at the nape of her neck a gown of black veiling. She cannot: no, she cannot. She moves backwards towards me mutely. I raise my arms to help her: her arms fall. I hold the websoft edges of her gown and drawing them out to hook them I see through the opening of the black veil her lithe body sheathed in an orange shift. It slips its ribbons of moorings * at her shoulders and falls slowly: a lithe smooth naked body shimmering with silvery scales. It slips slowly over the slender buttocks of smooth polished silver and over their furrow, a tarnished silver shadow..

Fingers, cold and calm and moving..... A touch, a touch.

Small witless helpless and thin breath. But bend and hear a voice.
A sparrow under the wheels of Juggernaut, shaking shaker of the earth.
Please, mister God, big mister God!

Goodbye, big world!.....

Aber das ist eine Schwcinerei!

Great bows on her slim bronze shoes: spurs of a pampered fowl.

The lady goes apace, apace, apace..... Pure air on the upland road.
Trieste is waking rawly: raw sunlight over its huddled browntiled roofs,
testudoform: a multitude of prostrate bugs await a national deliverance
Belluomo rises from the bed of his wife’s lover’s wife: the busy housewife is
astir, sloe-eyed, a saucer of acetic acid in her hand..... Pure air and silence
on the upland road: and hoofs. A girl on horseback. Hedda! Hedda Gabler!

Task 6

 Make practical stylistic tasks

Compare two texts, find features of a primary text in the secondary one

<p>Henry Longfellow</p> <p>from THE SONG OF HIAWATHA Introduction</p> <p>Should you ask me, whence these stories Whence these legends and traditions, With the odors of the forest, With the dew and 'damp of meadows, With the curling smoke of wigwams, With the rushing of great rivers, With their frequent repetitions, And their wild reverberations, As of thunder in the mountains? I should answer, I should tell you, "From the forests and the prairies, From the great lakes of the Northland', From the land of the Ojibways, From the land of the Dacotahs, From the mountains, moors, and fen-lands, Where the heron, the Shuh-shuh-gah, Feeds among the reeds and rushes. I repeat them as I heard them From the lips of Nawadaha, The musician, the sweet singer." "There he sang of Hiawatha, Sang the Song of Hiawatha, Sang his wondrous birth and being, How he prayed and how he fasted,</p>	<p>Lewis Carroll</p> <p>from HIAWATHA'S PHOTOGRAPHING</p> <p>From his shoulder Hiawatha Took the camera of rosewood, Made of sliding, folding rosewood; Neatly put it all together, In its case it lay compactly, Folded into nearly nothing; But he opened out the hinges, Till it looked all squares and oblongs, Like a complicated figure In the second book of Euclid. This he perched upon a tripod, And his family in order Sat before him for their pictures. Mystic, awful was the process. First a piece of glass he coated With Collodion, and plunged it In a bath of Lunar Caustic Carefully dissolved in water: There he left it certain minutes. Secondly, my Hiawatha Made with cunning hand a mixture Of the acid Pyro-gallic, And of Glacial Acetic, And of Alcohol and water: This developed all the picture. Finally, he fixed each picture With a saturate solution Of a certain salt of Soda — Chemists call it Hyposulphite. (Very difficult the name is For a meter like the present, But periphrasis has done it.)</p>
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How he lived, and toiled, and suffered, That the tribes of men might prosper, That he might advance his people!"	All the family in order Sat before him for their pictures. Each in turn, as he was taken, Volunteered his own suggestions, His invaluable suggestions.
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Task 7

Make practical stylistic tasks

Which topic sentence do you prefer in each of the following groups of three? Tell why you prefer that sentence to the other two. Be prepared to present your reasons in class.

1. Topic of Paragraph: Taking Tests
 - a. A topic everybody thinks about is tests.
 - b. At last I have learned the secret of how to take tests without getting sick.
 - c. There are, many ways of taking tests.
2. Topic of Paragraph: Embarrassment
 - a. Embarrassment is a subject on which I am an expert.
 - b. In my experience I am always getting into this kind of situation, but I try not to act like it.
 - c. Ladies and gentlemen, meet the world champion of embarrassing moments: me.
3. Topic of Paragraph: A Time to Be Proud
 - a. Our eyes shone with pride when my brother stepped forward to get his college degree.
 - b. In everybody's life there comes a day that is a time to be proud.
 - c. In my opinion there are not enough of these times when you can feel that way.
4. Topic of Paragraph: My Worst Fault
 - a. My faults are not too many, I hope, but the worst one is not easy to pick.
 - b. My parents say I'm lazy, but I say I just have a habit of putting things off.
 - c. On a report card for myself I would have to write "needs improvement" next to "keeping promises."
5. Topic of Paragraph: Going to College
 - a. People of our age should begin thinking about going to college.
 - b. Students, start thinking now about going to college.
 - c. Most of us are not sure what to do about the future.

6. Topic of Paragraph: a. Putting designs on T-shirts is a hobby I enjoy
A Hobby both when I work at it and when I wear the result.
b. The thing about ventriloquism is that when
you learn how it is done, you become a dummy.
c. Practically every year I get to write a boring
composition about my hobby.
7. Topic of Paragraph: a. The books I used to like I still enjoy, but I am
My Changing Tastes in beginning to read other kinds too.
Books b. Books for young children are not for me
anymore.
c. Once upon a time I liked once-upon-a-time
books, but now I enjoy books about real life.
8. Topic of Paragraph: a. People who like horror movies must enjoy
Horror Movies being tortured.
b. There they are, shivering and shaking in a
comfortable living room while they watch a
horror movie on television.
c. Being scared by horror movies is what many
people think is a great idea.

Task 8

Make practical stylistic tasks

In each paragraph find the occurseme – sentence that is unrelated to the main idea.

START A STAMP COLLECTION

If you want to collect stamps, the best way to start is by getting yourself organized. You should first learn about the kinds of stamps, and then you must decide what sort of collection you wish to have. There are various possibilities—for instance, collecting a certain kind of stamp or specializing in the stamps of one country. Next you should become familiar with the different terms in stamp collecting. The definitions can be found in the library. I like to use the Washington Street public library, where I get excellent help because my cousin is a librarian. After you know about the kinds of stamps and the terminology of stamp collecting, you should begin to practice the care of stamps. For this you will also need to buy equipment: a magnifying glass, stamp tongs, hinges, and an album to start. These steps will get you started on an informative and interesting hobby.

A POPULAR SPORT

A game worth learning about is a popular American sport now known as softball. In 1888 it was known as indoor baseball, for it was originally invented to be played indoors and was closely related to baseball. In spite of its name, the softball itself is not very soft. The ball is larger, however, than the one used in baseball. Other differences from baseball are that the ball is pitched underhand, the infield is smaller, and the length of the game is seven innings instead of nine. At one time ten players were on a team, but today a team has nine players. That differs from football, in which the regulation number of players is eleven. If learning these facts about softball has interested you, why not get more knowledge by going out and playing the game?

THE HOUSE OF FRAGRANCE

Come into my house and enjoy the pleasant smells in all the rooms. Start with the living room where flowering plants crowd around the wicker chairs, and spread their fragrance everywhere. At various times there may be the scent of gardenias, narcissus, hyacinths, heliotrope, and jasmine. Then move into the family room and notice the sweet, fruity smell of my father's pipe tobacco always lingering in the air. As you can imagine, we often talk with Dad about his smoking habit because of the danger to his health. From the family room pass on into the kitchen, where in the mornings the smell of sizzling bacon fills the air. If it is in the afternoon or evening, the kitchen will be taken over by the smell of sauces on the roast or in the stew. After that go upstairs and poke your head into each of the two bedrooms. There perfume bottles release their vapors, resembling incense in one room and violets in the other. I hope you have enjoyed this tour of scents.

Task 9

Make practical stylistic tasks

Choose three of the following topics or others you prefer, and write a good topic sentence (Dicteme) for each.

Why I like rock music. Making money. Nuisances. The car I want. An unusual ride. Surfing. Choosing clothes. Getting along with others. Handling animals.

Task 10

Make practical stylistic tasks

Which concluding sentence do you like best in each of the following ten groups? Tell why you prefer that sentence to the other two. Be prepared to present your reasons in class.

1. Topic of Paragraph:
If I Had Three Wishes
 - a. Now I have told you about my three wishes.
 - b. Also, going back to my second point, I might want my new wheels to be a sports car.
 - c. Now will someone please pass the magic lamp, as I am ready to have the genie grant my three wishes.
2. Topic of Paragraph:
A Dog's Life
 - a. A dog's life is not so bad.
 - b. If Fill could talk, she would probably say, "What's bad about a dog's life?"
 - c. Another thing is that some dogs are locked up in the house all day while everybody is working or going to school.
3. Topic of Paragraph:
Morning at My House
 - a. A bad problem is that everybody eats breakfast at a different time.
 - b. Those are my thoughts about morning at my house.
 - c. Then the door slams behind the last one going to work or school, and the empty house is peacefully quiet.
4. Topic of Paragraph:
A Book I Recommend
 - a. For the thrill of adventure read thi5 book.
 - b. You may even forget to watch your pet television program while you fly with the pilots in this book.
 - c. I recommend this book to all people of our age because they will find it interesting and worth reading.

RESEARCH

Task 1

Collect data on other stylistic aspects

Choose a literary text to your liking and on the basis of it find realization of text categories:

- Cohesion
- Coherence
- Expressiveness
- Informativeness

◆ UNIT 5

FUNCTIONAL STYLES (Функциональные стили)



Photo from www.pexels.com

👉 Recommendations for study

Учебные вопросы

1. Общее понятие о публицистическом стиле, его связь со стилем художественной прозы, стилем газеты и стилем научной прозы.
2. Основные языковые характеристики, средства реализации информативной функции и функции воздействия в текстах публицистического стиля.
3. Компрессия и развертывание текста.
4. Стилль научной прозы и его жанровые разновидности.
5. Популярная научная проза.
6. Особенности языка гуманитарных и естественнонаучных работ.
7. Стилль официальных документов и его жанровые разновидности.
8. Язык деловых документов, язык юриспруденции, язык военных документов.
9. Стилль языка художественной литературы.
10. Понятие художественности.
11. Язык поэзии, язык прозы, язык драмы.
12. Понятие стилизации речи.

Изучив данную тему, студент должен:

иметь представление о структурных и лингвистических особенностях разных стилей;

знать:

- специфику текстов литературного стиля;
- специфику текстов публицистического стиля;
- специфику текстов научного стиля;
- специфику текстов документного стиля;

уметь:

- определять особенности текста в зависимости от его жанровой принадлежности;
 - проводить лингвостилистический анализ текста;
- владеть навыками* анализа текста.

Методические рекомендации по изучению темы

При освоении темы необходимо:

- изучить учебный материал по функциональным стилям;
- акцентировать внимание на специфике языкового оформления различных функциональных стилей;
- выполнить задания на анализ текстов разных стилей;
- выполнить тест;
- ответить на контрольные вопросы:

1. What is a functional style?
2. What is the difference between literary and informative styles?
3. What is typical for literary style structure?
4. What is typical for publicistic style structure?
5. What is typical for scientific style structure?
6. What is typical for documentary style structure?
7. What is typical for literary style language?
8. What is typical for publicistic style language?
9. What is typical for scientific style language?
10. What is typical for documentary style language?

THEORY

Read information on the topic

Structural and linguistic features of functional styles

Each style has a set of distinctive characteristics that make it recognizable even from the first glance.

First of all they are manifested in structure. Compositional structure of documentary text is greatly conventional, it includes coded graphical layout, clear-cut subdivision of texts into units of information; logical arrangement of these units, order-of-priority organisation of content and information. Some genres, ex. business letters are strictly organized. The principal parts that make up the business letter are: the heading, date line, inside address, salutation, body, complimentary closing, and signature line. In addition to these basic components, there are several other elements that may be added to the letter, depending upon its content: an attention line, a subject line, identification initials, an enclosure notation, and a carbon copy notation. The attention line follows the inside address and gets the letter to a specific person or department. A subject line, announcing the purpose of the letter, precedes the salutation. The identification initials, which are often not included, follow the signature line, with the initials of the writer preceding those of the typist. Any material enclosed with the letter is indicated by typing “Enclosure(s),” followed by the number of such enclosures in parentheses. This line immediately follows the line of identification initials. The carbon copy notation, indicating to whom additional copies of the letter have been sent, is typed below the enclosure line. There may also be a special notation such as “CONFIDENTIAL” (always capitalized) on the envelope.

Scientific style also has definite features. Compositional features vary in different types and genres: monograph, article, presentation, thesis, dissertation, etc. In scientific proper and technical texts e.g. mathematics: highly formalised text with the prevalence of formulae, tables, diagrams supplied with concise commentary phrases. In humanitarian texts (history, philosophy) we can see descriptive narration, supplied with argumentation and interpretation, sequential presentation of material and facts.

Typical feature is the extensive use of citation, references and footnotes, use of digressions to debate or support a certain point. Definite structural arrangement is organised in a hierarchical order: introduction, chapters, paragraphs, and conclusion.

Publicistic style demonstrates careful subdivision into paragraphs, clearly defined position of the sections of an article: the most important information is carried in the opening paragraph; often in the first sentence.

Vocabulary is one of the most notable features of a certain style. In publicistic style it is carefully selected and characterized by variety of topics, wide use of quotations, direct speech and represented speech, newspaper clichés and set phrases, terminological variety, abbreviations and acronyms, numerous proper names, toponyms, anthroponyms, names of enterprises, institutions, international words, dates and figures, abstract notion words, elevated and bookish words. In headlines: frequent use of pun, violated phraseology, vivid stylistic devices. In oratory speech: words of elevated and bookish character, colloquial words and phrases, frequent use of such stylistic devices as metaphor, alliteration, allusion, irony, etc.

Vocabulary of documentary style is stylistically neutral and bookish. Terminology of a certain sphere can be present. Proper names (names of enterprises, companies, etc.) and titles are carefully reproduced. Phraseology gives rise to specific documentary vocabulary: clichés, opening and conclusive phrases. Words are used in their primary denotative meaning.

Scientific vocabulary contains specific functionally loaded linguistic units: connective phrases and words to sustain coherence and logic (consequently, on the contrary, likewise), extensive use of double conjunctions (as... as, either... or, both... and). Terms are numerous. Also we can notice extensive use of bookish words. Words are used in their primary dictionary meaning, usually non-connotative.

Grammatical organisation can be observed as a feature of a definite style. In newspaper we can see frequent use of non-finite verb forms, preferable use of non-perfect verb forms, omission of articles, link verbs, auxiliaries, pronouns, especially in headlines and news items.

Syntactical features can be seen in impersonal sentences, elliptical constructions, interrogative sentences, infinitive complexes and attributive groups in headlines,

Grammatical features of scientific style are traditional: restricted use of finite verb forms, use of 'the author's "we" instead of "I", frequent use of

impersonal constructions. Sentences have an organizing function and are usually divided into postulatory (at the beginning), argumentative (in the central part), formulative (in the conclusion). Usually we can see direct word order, complicated sentences with subordinate clauses, a lot of participial, gerundial and infinitive constructions, adverbial and prepositional phrases. Parenthesis is widely used. Nominal constructions prevail over the verbal ones to avoid time reference for the sake of generalization.

In documentary style there is an accurate use of punctuation, adherence to the norm, sometimes outdated or even archaic, e. g. in legal documents. Business texts are based on simplified normative syntax reasonably.

Phonetic features can be observed only in those genres that belong to oral speech: for example in oratory we can see standard pronunciation, wide use of prosody as a means of conveying the subtle shades of meaning, overtones and emotions, phonetic compression.

APPLICATION

Task 1

Make practical stylistic tasks

What styles are imitated in these extracts of literary text? What features of certain functional styles are used for imitation? The extract is from “Mind Parasites” by Wilson.

1.

“What is it? Can’t you trace the fault?”

He looked at me thoughtfully. “There is no fault.”

I failed to understand. “You mean it’s repaired?”

“No. There never was any fault.”

“Well, that’s cheering. What went wrong then?”

“That’s what bothers me. Nothing went wrong.”

“No? In that case, you know how deep this thing is?”

“Yes. It’s as deep as the gauge showed, Two miles”

2.

Neither was it inevitable that we should lose the mole. Its electronically fortified metal would withstand a temperature of two thousand degrees; its makers had assumed that it might encounter veins of volcanic lava. The

strength of its shell was enormous; the makers guaranteed that it could stand a pressure of two and a half tons to the square inch. But if it reached the blocks at a depth of two miles, it would be supporting about twice that weight, or very nearly. Besides, its transmitting equipment might not stand the temperature. And then there was always the possibility that it might pass beyond the range of the remote control, or sustain damage to its receiver.

3.

Before I had finished talking to the *New York Times* man, three more helicopters appeared. More journalists. By four o'clock, Reich had been persuaded to emerge from his tent, and was demonstrating the mechanism of the probe — with a bad grace. By six o'clock, we were both hoarse and weary. We escaped back to the hotel in Kadiri, and managed to eat a quiet supper. The manager had been told to refuse all telephone calls. But at nine o'clock, Fuad got through to us. He was waving a copy of the *New York Times*. The whole front page was devoted to the story of the "World's Biggest Discovery Ever". I was quoted as endorsing the theory that we had discovered the city of a race of giants. I was made to hint that these giants had also been magicians who had raised their thousand ton building blocks by some strange art that has now been forgotten. A well known colleague of mine gave his opinion that the pyramids of Egypt and ancient Peru could never have been built by any known method of engineering, and that this new discovery would surely prove it beyond all doubt. On the inside page of the newspaper, a popular writer on archaeology contributed an article called "The Giants of Atlantis"

4.

"Our aim today is to warn the people of the earth about a greater menace than they have ever faced. This planet is at present being watched by an enormous number of alien intelligences, whose aim is either to destroy the human race or to en-slave it.

But in recent weeks we have become convinced that we are facing something far more dangerous than a curse. It is our conviction that we have disturbed the sleep of forces that once dominated the earth, and who are determined to dominate it again. These forces are more dangerous than any yet known to the human race because they are invisible, and are capable of attacking the human mind directly. They are able to destroy the sanity of any individual they attack, and to cause suicide. They are also capable of enslaving certain individuals and of using them for their own purposes.

“At the same time, it is our belief that the human race has no cause for panic. Their numbers are small compared to ours, and we have been forewarned. The struggle may be hard, but I think that there is every chance that we shall win. A.I.U. organized a fast rocket to take us to Base 91, and we were there within an hour. Our arrival was announced on television the same afternoon. The President made a personal appearance to explain his reasons for allowing us into Base 91 (which was the United States’ maximum security area—a joke said it was easier for a camel to pass through the eye of a needle than to get into Base 91). He said that our safety was a matter of world importance, and that any attempt by reporters to contact us would be treated as a breach of security regulations, and dealt with as such. This certainly solved one of our major problems; from that time onward, we could move about, without being followed by a dozen helicopters.

Task 2

Make practical stylistic tasks

Read 4 examples of functional styles and summarize their features to the plan

1. In 5 sentences describe the main function of a certain functional style, author-reader-reality-text relations.
2. Determine the text sub style, genre.
3. In 10-20 sentences describe the formal structure of the text.
4. In 5 sentences summarize content structure.
 - for a publicistic text as a plan;
 - for a scientific text as a set of arguments;
 - for a literary text as a composition;
 - for a documentary text as a description of formal relations and participants.
5. Enumerate 5-8 typical linguistic phenomena of a certain style, exemplify them from the text.

publicistic text

Despite Talks in Egypt, Protests Continue

Luis Ramirez | Cairo

Talks between Egypt’s opposition and the government of President Hosni Mubarak have failed to stop thousands from demonstrating and calling for his immediate removal.

The Egyptian capital appeared to be desperate to get back to a normal routine. Traffic was snarled during commute times, with drivers sometimes having to go around army tanks and burned out vehicles – reminders of violent demonstrations. Banks opened for a second day, but there was still no trading on the stock exchange. Just as some people want things to return to normal, the demonstrators want to ensure that pressure is sustained on Mr. Mubarak to go, and that their efforts do not fade away.

On day 14, they continued to stream into Tahrir Square.

The opposition, like the protesters, says it is not satisfied with the outcome of talks between opposition groups and Mr. Mubarak's government. Those groups include the Muslim Brotherhood, which has been banned for decades. One of the key leaders of the Muslim Brotherhood group told VOA dialogue can continue only if the government responds to the opposition's demands for deep political reform.

Earlier, another group spokesman, Isaam Eryan, met with reporters. He said no sane person or politician can reject dialogue, but he said this dialogue must be serious, representative and productive.

The Muslim Brotherhood is one the main backers of the demonstrations.

literary text

Gary Lauteis. One Christmas Card Coming Up

Every year in December we go through what is known as “picture time” at our house. It's sort of like World War Three but without rules. The tradition started years ago when my wife and I thought it would be a good idea to have a Christmas card featuring our children and dog. It would be folksy, we agreed. And, since we didn't intend to be explicit about the children's faith, nobody could take religious offense. However, there was one problem: we didn't have any children or a dog. I was all for renting, but my wife figured it would be cheaper in the long run to have our own. So I wound up having these three kids and a St. Bernard dog (my wife can do anything if she puts her mind to it) on my hands. For 364 days in the year, they cost me money but on the 365th they have their one duty to perform: They pose for our Christmas card. Well, yesterday was it. For some unknown reason we never get the same photographer twice. In fact, last year the one we had never even came back for his hat. All we want is a simple picture of three sweet kids and a 195-pound dog smiling in the Christmas spirit. I can't think of anything easier than that. But it never

quite works out that way. I assembled the cast and converged in the room only to find the floor littered with laundry.

“What are the sheets doing all over the bar stools?” I asked.

“They’re supposed to be there,” my wife replied.

“To look like snow,” my wife explained. “Could you tell I have bar stools covered with sheets?”

“Never in a million years,” I said. “It looks exactly like snow.”

“Should we put the children on a toboggan and have it pulled by the dog?” my wife asked. “I could bend a coat hanger and make it look like a pair of antlers.”

“Sounds swell,” I encouraged.

“You don’t think it looks a little phony, do you?” she wanted to know.

“Don’t be silly. I would never guess that it’s a dog pulling 1 toboggan across the room floor past some bar stools covered with white sheets,” I said. “If I didn’t know better, I’d swear I was looking in on a scene in the Laurentians.”

My wife seemed pleased with that. “Stephen!” she ordered. “Stop crossing your eyes.” And then she added to me, “Do you think we should dress them like elves?”

I said it was fine by me. “Everything’s fine, just as long as we hurry.”

The photographer, meanwhile, was setting up his lights and trying to keep out of reach of the dog, who was going around smelling everybody’s breath to see what they had enjoyed for dinner.

“Didn’t you give the dog a tranquilizer?” I asked. “No, I thought you had,” my wife said.

“He’s just a little excited,” I explained to the photographer who was trying to get his camera bag out of dog’s mouth without much success. “C’mon, boy. Give LI the bag.”

“Jane! Stop punching your brother,” my wife interrupted. “You’ll make him blink for the picture.”

We finally got the camera bag, the kids got tired and our “reindeer” gave a big yawn.

“Smile!” the photographer pleaded.

I made faces. My wife waved toys. It was swell except that nothing happened. One of two elves had pulled the floodlight cord out of the wall socket and was trying to screw it into his sister’s ear. There’s no point going into all of the details. Within ninety minutes or so, we had our picture and

the photographer gratefully retrieved his camera bag and left. Next year, I think I'll handle it differently.

I'll mail out the kids and the dog directly and not bother with a photograph.

documentary text

7 May 1978

Turkey

Durban, James St/ 22-34

James Hendon Photographic Dealer

a meeting of the Board

Durban

Dear Mr. Hendon

I notice that since the beginning of last September there have been a number of occasions on which your current account has been overdrawn. As you know it is not the custom of the bank to allow overdrafts except by special arrangement and usually against security.

Two cheques drawn by you have been presented for payment today, one by Insurance Brokers Ltd for £27.50 and one by John Musgrave & Sons for 87.10. As you are one of our oldest customers I gave instructions for the cheques to be paid although the balance on your current account, namely 56.40, was insufficient to meet them.

I am well aware that there is a substantial credit balance on your deposit account. If overdraft facilities on your current account are likely to be needed in future, suggest that you give the bank the necessary authority to hold the balance on deposit as overdraft security.

Yours sincerely

scientific text

Specialized Dictionaries

England and America have accumulated vast collections of idiomatic or colloquial phrases, proverbs and other, usually image-bearing word-groups with profuse illustrations. But the compilers' approach is in most cases purely empiric. By phraseology many of them mean all forms of linguistic anomalies which transgress the laws of grammar or logic and which are approved by usage. Therefore alongside set-phrases they enter free phrases and even separate words. The choice of items is arbitrary, based on intuition and not on any objective criteria. Different meanings of

polysemantic units are not singled out, homonyms are not discriminated, no variant phrases are listed.

An Anglo-Russian Phraseological Dictionary by A. V. Koonin published in our country has many advantages over the reference books published abroad—and can be considered the first dictionary of English phraseology proper. To ensure the highest possible cognitive value and quick finding of necessary phrases the dictionary enters phrase variants and structural, synonyms, distinguishes between polysemantic and homonymic phrases, shows word- and form-building abilities of phraseological units and illustrates their use by quotations.

New Words dictionaries have it as their aim adequate reflection of the continuous growth of the English language.

There are three dictionaries of neologisms for Modern English. Two of these (Berg P. *A Dictionary of New Words in English*, 1953; Reifer, M. *Dictionary of New Words*, N. Y., 1955) came out in the middle of the 50s and are somewhat out-of-date. The third (*A Dictionary of New English. A Barnhart Dictionary*, L., 1973) is more up-to-date.

The Barnhart Dictionary of New English covers words, phrases, meanings and abbreviations which came into the vocabulary of the English language during the period 1963—1972. The new items were collected from the reading of over half a million running words from US, British and Canadian sources—newspapers, magazines and books.

Dictionaries of slang contain elements from areas of substandard speech such as vulgarisms, jargonisms, taboo words, curse-words, colloquialisms, etc.

The most well-known dictionaries of the type are *Dictionary of Slang and Unconventional English* by E. Partridge, *Dictionary of the Underworld:*

British and American, *The American Thesaurus of Slang* by L. V. Berry & M. Den Bork, *The Dictionary of American Slang* by H. Wentworth and S. B. Flexner.

Usage dictionaries make it their business to pass judgement on usage problems of all kinds, on what is right or wrong. Designed for native speakers they supply much various information on such usage problems as, e.g., the difference in meaning between words like **comedy**, **farce** and **burlesque**, **illusion** and **delusion**, **formality** and **formalism**, the proper pronunciation of words like **foyer**, **yolk**, **nonchalant**, the plural forms of the nouns **flamingo**, **radix**, **commander-in-chief**, the meaning of such foreign words as **quorum**,

quadroon, quattrocento, and of such archaic words as **yon, yclept**, and so forth. E. g. *A Desk-Book of Idioms and Idiomatic Phrases* by F. N. Vizetelly and L. G. De Bekker includes such words as **cinematograph, dear, (to) fly, halfbaked**, etc. They also explain what is meant by neologisms, archaisms, colloquial and slang words and how one is to handle them, etc.

☺ *Offer your variant of translating one of the examples.*

RESEARCH

■ Collect data on other stylistic aspects

Choose a text of functional variety and analyze it to the plan

1. Style, sub style, genre of the text.
2. Structure. Non-verbal elements of the text: Punctuation marks, used for specific purposes. Position on the page, types of print, emphasizing, visual means (photographs, pictures, cartoons, colour emphasizing), their structural and expressive function. Formal elements of the genre-organizing character (column theme, title, subtitle etc.), content structure of the text, paragraph organization.
3. Linguistic peculiarities.
4. Phonetic level: The choice of vowels and consonants, peculiar use of certain sound characteristics (devoicing, sonorant character etc.). Rhythmic character of the text. Phonetic irregularities used to render the impression of spoken speech.
5. Lexical level: Stylistic levels and groups of vocabulary, used in the text for informational and expressive effect. Peculiar use of international words, terms, topical groups, proper names.
6. Morphemic level: The choice of speech parts, certain grammatical forms, used for expressive character.
7. Syntactic level: Syntactic structure of the text. Peculiar choice of syntactic constructions and sentence types used for economical and expressive effect.
8. Stylistic devices: The use of stylistic devices of phonetical, lexical, syntactic groups.

◆ UNIT 6

PRACTICAL STYLISTICS (Практическая стилистика)



Photo from www.pexels.com

👉 Recommendations for study

Учебные вопросы

1. Актуальная проблематика практической стилистики.
2. Рекомендательность и норма.
3. Ограничения стиля и отсутствие ограничений.
4. Рекомендации к стилю письменных текстов.
5. Политкорректность, табу, новояз и другие актуальные проблемы стилистики.
6. Стилистические течения (пуризм, “Plain English” и др.).

Изучив данную тему, студент должен:

иметь представление об основных проблемах и категориях современной практической стилистики;

знать:

- требования к стилевому оформлению письменной речи;
- актуальные вопросы практической стилистики;

уметь:

- определять необходимые требования к стилистике текста;
- определять проблемные аспекты лингвистического оформления текста;

владеть навыками текстового анализа.

Методические рекомендации по изучению темы

При освоении темы необходимо:

- изучить учебный материал по проблематике практической стилистики;
- акцентировать внимание на лингвистических аспектах практической стилистики;
- выполнить задания из разделов “Application”, “Research”;
- ответить на контрольные вопросы:

1. What are the main notions of practical stylistics?
2. What are recommendations for good style in the sphere of correctness?
3. What are vocabulary dimensions of the English language?
4. What are grammar dimensions of the English language?
5. What are phonetic dimensions of the English language?
6. What methods are used by Plain English?
7. What are peculiarities of political correctness?

THEORY

Read information on the topic

The secret of good style

A lot of thick textbooks are devoted to recommending steps for successful stylistics. The most frequently mentioned are the following:

1. Choose a suitable design and hold to it.
2. Use the active voice. The active voice is usually more direct and vigorous than the passive:
3. Put statements in positive form. Use definite, specific, concrete language. Prefer the specific to the general, the definite to the vague, the concrete to the abstract.

4. Omit needless words. Vigorous writing is concise.
5. Avoid a succession of loose sentences. —
6. Keep related words together.
7. In summaries, keep to one tense.
8. Do not overwrite.
9. Do not overstate.
10. Use orthodox spelling.
11. Make sure the reader knows who is speaking.
12. Use figures of speech sparingly.
13. Do not take shortcuts at the cost of clarity.
14. Prefer the standard to the offbeat.

For particular kinds of text recommendations can be specific.

A research paper should contain a thesis statement, or hypothesis, which explains to the reader the overall position or point of your argument, and the ways in which you plan to advance your argument and persuade the reader.

You need to make sure that the topic is not so narrow that you only have a few words to say about it. You will probably not find everything you need in just one trip to the library, nor will you find everything on the Internet. As you conduct your research, you will learn more about your topic and be directed toward even more resources. An outline is essentially a road map from which you write your paper. While not always necessary, this is the point in your paper where you look for very specific information to make some of your arguments stronger. You should check your paper for mistakes in spelling and grammar, and to ensure that your ideas flow well and can be understood.

When you write literary criticism, you combine reasoned analysis with your personal evaluation of the work. Literary analysis and book reviews differ from the standard book reports you were assigned in earlier grades. A book report is a mere summary of a work that describes what happened in a text and when. Writing literary criticism involves reading texts with an eye toward evaluating them, as opposed to reading purely for pleasure or to learn facts (as with a textbook). Reading critically involves not only pinpointing the theme, or the message, of the book, but also appraising and evaluating the style of the author.

Point of view, also known as voice or perspective, refers to the way in which information is presented in a literary text.

Prescriptivism is the view that one variety of a language has an inherently higher value than others, and that this ought to be imposed on the whole of the speech community. It is an authoritarian view, propounded especially in relation to grammar and vocabulary, and often with reference to pronunciation. The favored variety is usually a version of the standard written language, especially as encountered in literature, or in the formal spoken language which most closely reflects literary style, and it is presented in dictionaries, grammars, and other official manuals. Those who speak and write in this variety are said to be using language ‘correctly’; those who do not are said to be using it ‘incorrectly’.

Correctness vs. appropriateness

The problem arises only educated people do not all use language in the same way, or when one person varies in usage on different occasions (such as in the case of informal vs. formal speech). In these circumstances, linguists do not try to make a value judgment about whether one usage is better than the other. In particular, appropriateness tries to capture a notion of; naturalness in language use: an appropriate use of language is one which does not draw attention to itself, does not moth ate criticism. Informal language on a formal occasion is inappropriate because it stands out, as does formal language on an informal occasion. Both regularly attract criticism, for this reason: the former is stigmatized in such terms as ‘uneducated’ or ‘careless’; the latter as ‘talking posh’ or ‘getting on a high horse’.

The proposed Eleventh Edition of the Newspeak Dictionary reflects the face of totalitarian prescriptivism.

A few lexemes comprise the special category of taboo language — items which people avoid using in polite society, either because they believe them harmful or feel them embarrassing or offensive. The possibility of harm may be genuinely thought to exist, in the case of notions to do with death and the supernatural, or there may be merely a vague discomfort deriving from a half-believed superstition.

There are various ways of avoiding a taboo item. One is to replace it by a more technical term, as happens in medicine. The everyday method is to employ an expression which refers to the taboo topic in an auge or indirect way — a euphemism.

The Doublespeak campaign is a marked increase in concern about the way jargon was being used to confuse or deceive by people in power.

So what is doublespeak? It is ‘language which pretends to communicate, but really doesn’t. It is language which makes the bad seem good, the negative seem positive, the unpleasant appear attractive, or at least tolerable. It

The use of ‘plain English’ involves much more than an avoidance of unnecessary jargon, but must take into account questions of grammar and typography, as this example shows. The issues raised by such examples are therefore discussed later in this book.

Political correctness. Some of the most loaded words in the language are those associated with the way society talks about itself, and especially about groups of people whom it perceives to be disadvantaged or oppressed. The most sensitive domains are to do with race, gender, sexual affinity, ecology and (physical or mental) personal development. Political correctness has become one of the most contentious issues and attitudes continue to harden.

In vocabulary, attention has been focused on the replacement of ‘male’ words with a generic meaning by neutral items — chairman, for example, becoming chair or chairperson (though not without controversy), or salesman becoming sales assistant. In certain cases, such as job descriptions, the use of sexually neutral language has become a legal requirement. The vocabulary of marital status has also been affected — notably in the introduction of Ms as a neutral alternative to Miss.

In grammar, the focus has been on the lack of a sex- neutral third-person singular pronoun in English — a gap which becomes a problem after sex-neutral nouns (such as student or indefinite pronouns (such as somebody)).

Many organizations now issue guidelines to their staff on how to avoid sexist language.

There are severe limits on the freedom of writers to deviate from the norms of English language, if they want their text to maintain coherence and intelligibility

Grammatical deviance in literature is not usually so gross, though from time to time — and especially in poetry — we can encounter constructions which strain for intelligibility.

As a result, it is no longer so easy to describe the lexical choices in a literary work. Rather more necessary now is the detailed analysis of lexical items, singly and in combination, to see their contribution to the work as a whole. And a great deal of attention has also been paid to the way deviance operates within restricted lexical structures to create specific meanings — as in the manipulation by Dylan Thomas of such time phrases as “a grief ago” and “all the moon”.

APPLICATION

Task 1

Make practical stylistic tasks

Read an example of political correctness discussion. Single out examples of politically correct words and expressions with them. State your opinion on this problem.

Don't Say Black

(Lad to Mum)..... “Mum! Me ands are black”

“Don't say black say dirty”

(Lad to Dad)..... “Dad! me ands are dirty”

”They're not dirty they're bloody black”

(Lad to Mum)... “Mum.. Where's me blackboard”?

“Don't say black say chalk”

(Lad to Dad)... “Dad do yer want some Chalk Pudding”

“That's not chalk it's bloody black”

(Lad to Mum) “Mum..... I've got blackheads”

“Don't say blackheads say spots”

(Lad to Dad)...”Dad..... I've got spots”

“They're not spots they're bloody blackheads”

(Lad to Mum) “Mum where's the black polish”

“Don't say black say boot”

(Lad to Dad)... “Dad here's the boot polish”

“That's brown I wanted bloody black”

(Lad to Mum)...“Mum there’s a blackbird outside”
“Don’t say blackbird say lady”

(Lad to Dad)...“Dad there’s a lady sitting up our tree”
“That’s not a lady it’s a bloody blackbird”

(Lad to Mum)...“Mum Johns dad’s a blacksmith”
“Don’t say blacksmith say Mr Smith “

(Lad to Dad)...“Dad does Mr Smith fix horseshoes ?
“No he’s your bloody English teacher”

(Lad to Mum)...“Mum Ken’s a black belt at judo”
“Don’t say black belt’ say judo belt”

(Lad to Dad)...“Dad here’s the judo belt for your dinner suit”
“I asked you to get a bloody black belt ”

SON WHY DON’T YOU LISTEN!

Task 2

Make practical stylistic tasks

Read newspaper articles on issues of political correctness and doublespeak. What particular words became the points of discussion? State your opinion on this problem.

TEXT 1

“You can put lipstick on a pig. It is still a pig,”

With the US presidential race tightening, temperatures are rising. A row has erupted over remarks made by the Democratic candidate Barack Obama, deriding Republican plans to shake things up in Washington.

“That is not change,” Obama told a rally in Virginia. “You can put lipstick on a pig. It is still a pig,” he added.

John McCain’s camp claims the comment is a smear on his running mate, Sarah Palin. She told the Republican convention that she was a “hockey mom”, joking that the only difference between a hockey mom and a pit bull was lipstick. Obama has denied claims of sexism. The McCain campaign is demanding an apology.

“We can win this election,” McCain told supporters in Missouri. “We can change America and our best days in this great nation are ahead of us, not behind us. Thank you and God bless you.”

Polls indicate McCain got a major boost from the convention and his decision to add Palin to the Republican ticket.

TEXT 2

Berlusconi's sexism

Berlusconi's sexism chafes as Italian vote looms **ROME**

Silvio Berlusconi, who has been biting his tongue for most of the April 13-14 election campaign, said on Tuesday his opponents on the left had no taste in women. "The left has no taste, not even when it comes to women," he said. "As for our (women candidates) being more beautiful, I say that because in parliament they have no competition." The favorite to win the parliamentary election also promised women would occupy a third of cabinet posts if he won, but his sexist comments provoked an angry response. "Running for parliament is not the same as competing in the Miss Italy beauty contest," said parliamentarian Paola Balducci from the red/green Rainbow Alliance. Berlusconi, the conservative People of Freedom party leader, cultivates a jocular image and told a television interviewer his background as a salesman had taught him that "you have to make a joke every 10–15 minutes. It's a way of keeping up morale". In an unusually staid campaign that began when Romano Prodi resigned as premier in January after his coalition collapsed, Berlusconi has kept a poll lead of between 5–9 percent over his centre-left rival Walter Veltroni.

Berlusconi is Italy's third richest man and its first prime minister in 50 years to last the full term, from 2001–2006. The 71-year-old delights in the company of glamorous women and has fielded some of the dancers who populate television shows on his Mediaset channels as candidates for parliament.

His long-suffering wife Veronica, 20 years his junior, got her revenge last year by reprimanding him for lechery in an open letter to a left-leaning newspaper. He publicly apologized. His women supporters laughed when he called them the "menopause section" at a recent rally and urged them to bake cakes for campaigners, but Berlusconi infuriates others. "Berlusconi continues to judge women only by their looks, the sign of a very backward, sexist mentality," said Silvana Mura, member of parliament for the centrist Italy of Values, the main ally of Veltroni's Democratic Party in the vote. "In any other modern, democratic state one single comment like this would be enough to condemn a candidate for prime minister to certain defeat," she

said. “I hope Italian women – but not just women – give Berlusconi the answer he deserves.”

However, chauvinist behavior is unlikely to provoke widespread outrage in a country where elderly men dominate public life and women occupy only 2 percent of boardroom seats in state-owned firms.

Talk persists of Berlusconi and Veltroni forming a “Grand Coalition” if the vote is too close in the Senate, as expected. They would share power long enough to reform electoral rules to change the system of broad alliances to a two-party system and then compete head-to-head in yet another vote. (From European press.)

TEXT 3

Legal proceedings against a 10-year-old boy over alleged racist name-calling have been labeled political correctness gone mad, by a judge.

The boy from Irlam, Greater Manchester, was summonsed to court accused of racially abusing a fellow pupil. Judge Jonathan Finestein told Salford Youth Court the boys would have been given “a good clouting” in his day. Adjourning it to 20 April, he asked prosecutors to reconsider whether the case was in the public interest. The boy is accused of abusing an 11-year-old pupil in a school playground between 1 July 2005 and 30 January 2006. The court was told that the boys are now friends and play football with each other. But Mr. Finestein said he thought the decision to prosecute the youngster was “crazy” and urged the Crown Prosecution Service to reconsider its decision. “Have we really got to the stage where we are prosecuting 10-year-old boys because of political correctness? “I was repeatedly called fat at school. Does this amount to a criminal offence? He added: “Nobody is more against racist abuse than me but these are boys in a playground, this is nonsense. “I think somebody should consider reversing the decision to prosecute.” A spokeswoman for Greater Manchester Police said the force took all crimes seriously and was totally opposed to any racism.

TEXT 4

George Bush and the Iraq War – Down on Downing Street

You, the reader, should be aware of my affluence of love for literature in all its forms, for instance: the novel, the novella, the short story, the poem, and the comic strip – which, in its own right, is a literary and creative milestone tantamount in importance to Shakespeare.

However, without doubt, one of my favorite genres of literature is: the memo. From the shady corporate memo to the internal government top-secret, not-released-to-the-public-until-years-after-it-matters memo, memos interest me for a number of reasons. Most prominent of these is the all-too-human emotions memos? in the most sterile, inhuman way possible — convey: fears, misgivings, wants, rabid lusts, and damnable dishonesties... Oh, sorry, that's not an emotion.

Also not unfamiliar to the reader should be my love of literary devices: litotes, puns, metaphors, similes, analogies, syllogisms, and ironies, specifically those that are dramatic in nature. Truly, these are the weapons of the greatest warriors, and of the lowliest demagogues.

That's why I immediately fell in love with a newly released memo I found. It is a British memo, dubbed the "Downing Street Memo," written by a man named Matthew Rycroft, in which he reports on a meeting with Prime Minister Blair. Contained in the memorandum is info ascertained by the head of the British MI-6 (Sir Richard Dearlove, referred in the memo only by the alias "C") during a meeting in Washington. While Britons should find the info on their PM to be good reading (Blair's involvement in the conspiracy to wage war on Iraq sans just cause), the general plot of the memo is twofold:

1. Bush, by this memo's composition in mid-2002, had already decided to invade Iraq.

2. To this end, he had manipulated intelligence findings to fit his policy.

For motives unknown to the public (but that many suspect revolve around a certain three-letter word that rhymes with "boil" ? as in, "Iraq's second-largest-reserves-on-earth make me boil with mirth" and "royal" ? as in, "ExxonMobil will be living like royalty if we get our hands on Iraq's copious quantity"), Bush had decided roughly 8 months before the invasion of Iraq that Saddam Hussein must relinquish his iron grasp on the Iraqi people and their sweet, seductive crude. George made clear that Saddam must give up his weapons of mass destruction, or he would use military force to bring down his regime and free the Iraqi people from not only the relentless drudgery of living under Hussein, but also the relentless drudgery of living period.

This poignant memo seems to be the final brick that the anti-Bush legions have been seeking to build an airtight case against the emperor; a “smoking gun” that came not in the form of Condi’s mushroom cloud, but rather in the form of a great mushrooming of evidence that Bush miscondacted the war and, now, that he didn’t even have a good reason for it.

I must say that our Prospero has done an excellent job in his efforts to masquerade our Red Death: gone are the days of TV journalists reporting from bloody battlefields while gunfire and explosions ring from every angle (reports which were in no small part responsible for the mass protests of Vietnam). Journalists today are a much more timid, placid breed than the Woodwards and Cronkites of yore. This is partially due to the administration’s aggressive means of dealing with the press, which includes, as the Washington Times reports in the article, “Hundreds of Photos of Caskets Released,” repressed images of deceased soldiers that had to be coaxed from the Pentagon with a lawsuit.

Now our situation becomes clear: Bush sits back and watches while those participating in the war that he, according to this memo, orchestrated for dubious reasons, are sent by the thousands into the abattoir.

Dictionary.com defines “dramatic irony” as, “irony that occurs when the meaning of the situation is understood by the audience but not by the characters in the play.”

Task 3

Make practical stylistic tasks

Explain the meaning of politically correct terms, find synonyms to them. State your opinion on this problem.

a culturally, intellectually and esthetically challenged place

ethically anxious

vertically challenged

dietarily challenged

ethically minded

RESEARCH

Task 1

📖 Collect data on other stylistic aspects

Taking the following text as an example make your own recommendations on writing an article, a letter, a report – and what not!

How to Write Book Reviews and Literary Criticism

How to Write Reports On Nonfiction Texts

How to Write Essays

How to Write Thesis

How to Write a News Report

How to Write Inspection Report

How to Write an Instruction

How to Write an Advertisement

◆ UNIT 7

EDITING STRUCTURE (Редактирование)



Photo from www.pexels.com

👉 Recommendations for study

Учебные вопросы

1. Критерии оценки текста.
2. Этапы редактирования текста.
3. Оформление библиографии в тексте.
4. Алгоритм работы редактора.
5. Наиболее распространенные ошибки в редактировании текста.
6. Редактирование формальной и содержательной структур текста.

Изучив данную тему, студент должен:

иметь представление об основных способах редактирования содержания текста;

знать:

- требования к оформлению ссылок и сносок;
- алгоритм выполнения редактирования;

уметь:

- обнаруживать логические ошибки в тексте;
- проводить полное редактирование текста;
- владеть навыками* редактирования текста.

Методические рекомендации по изучению темы

При освоении темы необходимо:

- изучить учебный материал по редактированию текста;
 - акцентировать внимание на обнаружении логических ошибок в содержании текста;
 - выполнить задания из разделов “Application”, “Research”;
 - ответить на контрольные вопросы:
1. What are the main criteria for editing?
 2. What are recommendations for logical contents?
 3. What are Parameters of good formal outline?
 4. What are stages of editing the text?
 5. What are the most common mistakes?
 6. What is documentation style?
 7. What are footnotes and endnotes?

THEORY

Editing Criteria

The editor looks at the text from the following point of view: clarity, vocabulary, grammar, organization and expression of ideas, style. For a good style the text corresponds to the following parameters. Writing is clear and precise, well organized. Appropriate broad vocabulary is used to convey ideas. Style used shows variety and imagination.

In a badly written text writing is sometimes unclear, hard to follow. Writing is often incoherent and leaves the reader confused. Vocabulary is extremely poor. Organization is lacking, and language limited; many words are misused, fail to communicate ideas.

The structure of the text is presented in Outline Form. Numbering, indentation, punctuation, and other physical aspects of outlines follow certain conventions, particularly when the outlines are to be read by someone other than the writer. When you are required to turn in an outline with your paper, use the type of outline your instructor specifies and put it in standard form.

Each heading in an outline should be specific and meaningful. Putting headings in the form of questions or in statements that will have to be filled in later is not an efficient habit.

Generally, if a heading is to be divided at all, it should be divided into more than one part. The heads of an outline should represent equally important divisions of the subject as a whole, and should be parallel in grammatical form and tense. The subdivisions should also designate equally important and parallel divisions of one phase of the main divisions.

With the central idea as your guide, you can arrange the outline so that every part of it contributes directly to the purpose of the paper. Examine each heading to see if it needs to be strengthened or elaborated, if it repeats or overlaps another heading, or if it is unrelated to the central idea.

An outline should represent a writer's best effort to explore a subject, to break it into its parts, to arrange ideas, and to test out possible strategies of organization for the purpose of clarity.

Though a paragraph may be only one sentence long, it is usually comprised of several sentences which develop one idea, one point, or one aspect of a subject. Very often this idea or subject is stated in a topic sentence, a sentence which focuses the paragraph. The topic sentence is usually the first sentence of the paragraph, but it may come at the end or even in the middle of a paragraph. Furthermore, a long paragraph may have several sub-topics, each introduced by its own 'subtopic' sentence. Sometimes a paragraph may have no topic sentence if it is organized around a theme that the writer has in mind but does not state explicitly.

Three essential qualities of a good paragraph are unity, development, and coherence. A unified paragraph develops one main point, with all the sentences relating to that point. A developed paragraph includes sufficient explanation and support of its point for the reader to understand it fully. A coherent paragraph develops its point in an organized, logical way, showing the sequence of ideas and the connections among them. Development clarifies, illustrates, or proves the main idea stated in the topic sentence through use of detail, example, and explanation.

The editor follows the stages of searching for troubling words, removing or replacing crutch words, removing all double spaces at the end of sentences, searching for problematic punctuation, running spell check. *The Chicago Manual of Style* is a Bible of the publishing industry.

The following questions should be answered while editing.

- Who is this paper for? What would the reader want to know about the subject?
- How many specific points are made about my subject? Do they overlap or repeat?
- How many paragraphs are used to talk about each point?
- What's the topic idea in the paragraph? Will the reader have trouble finding it?
- How many sentences did it take to develop the topic idea?
- How well does the paragraph hold together? When I read the paragraphs out loud, does it flow smoothly?
- How many levels of generality does it have?
- Are there transitions?
- Are there extra words in the sentence?
- What words do I usually misspell?
- What punctuation problems have I seen in the papers?
- What is my reaction to this paper?
- What is the writer trying to tell me? What does he or she most want me to learn?
- What are this paper's greatest strengths?
- Does it have any major weaknesses?
- Do I understand everything?
- Is there any information missing from this draft that I still need to know?
- Has the writer begun in such a way that I'm interested?
- Am I quickly drawn into the paper's main idea?
- Do any ideas belong together that now seem too far apart.
- Do I get bored at any point and want to tune out?
- What might the writer do to make me want to keep reading?
- Can I follow the writer's ideas easily?
- Does the paper need transitions (words and phrases that connect), and if it does, at what places?

Special attention of the editor is documentation styles. In writing your research paper, you must document everything that you borrow--not only direct quotations and paraphrases but also information and ideas. You must indicate the source of any appropriated material that readers might otherwise mistake for your own. There are several documentation styles

for citing and listing sources. Footnotes and Endnotes are a traditional style and have been supplanted in many papers. Note references include all the information found in the bibliography (see below), as well as the specific page reference of the quoted material. Note form, however, differs slightly from bibliographic form.

Footnotes are numbered consecutively throughout a research paper, except for those notes accompanying special material (figures, tables, etc.). The term footnote refers to notes that appear at the bottom, or foot of the page. However, this system is now considered outdated and has been replaced by endnotes, a list of notes at the end of a paper. In research papers, make all notes endnotes, unless you are instructed otherwise. Endnotes contain the information a reader needs to locate a source--the name(s) of the author(s), title of the work, the facts of publication (publisher, place and date of publication), and the specific page or pages of the source used.

The following endnote form is the one commonly used in the humanities. Research papers in the social and natural sciences use different endnote forms, and there are several different systems of notation in these fields. Consult with your instructors on the forms they want you to use. Use whichever system you choose consistently throughout the paper. # Author (First name Last name), Title (City of publication [State]: Publisher, Year of publication) Page.

Sample Endnote Entries

1. For a BOOK with ONE AUTHOR, FIRST EDITION

Norman Lewis, *Comprehensive Word Guide* (New York: Harper & Row, 1959) 159.

2. For an EDITED BOOK

Charles McCurdy, ed., *Modern Art: A Pictorial Anthology* (New York: Praeger, 1959) 159.

3. For a TRANSLATED BOOK

Paul Valery, *Monsieur Teste*, trans. Jackson Mathews (New York: Knopf, 1947) 47.

The bibliography may list only the works from which you extracted endnotes (“List of Works Cited”) or list all the works you explored, whether or not you used them for endnotes (“List of Works Consulted”). Usually, a bibliography is a list of works consulted, but be sure to ask your teachers which form they require.

Sample Bibliography Entries

1. For a BOOK with ONE AUTHOR

Lewis, Norman. *Comprehensive Word Guide*. New York: Harper & Row, 1959.

2. For a BOOK with ONE AUTHOR, LATER EDITION

Aldrich, Ella V. *Using Books and Libraries*. 5th ed. Englewood Cliffs, N.J.: Prentice-Hall, 1959.

Mistakes to look for while editing may be strongly connected with logics and clarity. For example, a logical fallacy is unqualified or hasty generalization. Begging the question – a statement that says the same thing in the conclusion as in the premise. Ad hominem argument: a statement that attacks the person who makes an argument rather than the argument itself. Black or white fallacy: a statement that claims that there is no difference, or no important difference, between two things because the difference is a result of continuous degree, and therefore is the sum of many small and trivial differences.

Often, writing assignments require a minimum number of words. Because of this, it is tempting to use several words of description instead of one well-chosen word with the same meaning.

Example

The football team made *future* plans to *completely* concentrate on the *basic* fundamentals of each *individual* position.

Plans are always for the future; concentrating implies complete focus; fundamental means basic; and positions are individual. Therefore, the italicized words are unnecessary modifiers.

Edited Example

The football team made plans to concentrate on the fundamentals of each position.

Changing negatives to affirmatives also eliminates extra words. Look for sentences that use *not* and see if you can rewrite the sentence to make it affirmative.

Example

NEGATIVE: She wore a sweater that was not different than mine.

Edited Example

She wore the same sweater as mine.

Qualifiers

The best writing requires confidence. Starting sentences with phrase such as *I feel, I think, I believe, in my opinion, or I am of the opinion that* can dilute what you have to say. Instead of using qualifying phrases like those, say exactly what you mean.

Examples

WITH QUALIFIER: I believe that homework should be eliminated.

WITHOUT QUALIFIER: Homework should be eliminated.

APPLICATION

Task 1

Make practical stylistic tasks

Revise these sentences to state their meaning in fewer words. Avoid passive voice, needless repetition, and wordy phrases and clauses. The first sentence has been done as an example.

1. Many local farmers plan to attend next Friday's meeting.
2. Although Bradley Hall is regularly populated by students, close study of the building as a structure is seldom undertaken by them.
3. He dropped out of school on account of the fact that it was necessary for him to help support his family.
4. It is expected that the new schedule will be announced by the bus company within the next few days.
5. There are many ways in which a student who is interested in meeting foreign students may come to know one.
6. It is very unusual to find someone who has never told a deliberate lie on purpose.
7. Trouble is caused when people disobey rules that have been established for the safety of all.
8. A campus rally was attended by more than a thousand students. Five students were arrested by campus police for disorderly conduct, while several others are charged by campus administrators with organizing a public meeting without being issued a permit to do so.
9. The subjects that are considered most important by students are those that have been shown to be useful to them after graduation.

10. In the not too distant future, college freshmen must all become aware of the fact that there is a need for them to make contact with an academic adviser concerning the matter of a major.
11. In our company there are wide-open opportunities for professional growth with a company that enjoys an enviable record for stability in the dynamic atmosphere of aerospace technology.
12. Some people believe in capital punishment, while other people are against it; there are many opinions on this subject.

Task 2

Make practical stylistic tasks

Combine each sentence group into one concise sentence.

1. The cliff dropped to reefs seventy-five feet below. The reefs below the steep cliff were barely visible through the fog.
2. Their car is gassed up. It is ready for the long drive. The drive will take all night.
3. Sometimes Stan went running with Blanche. She was a good athlete. She was on the track team at school.
4. Taylor brought some candy back from Europe. It wasn't shaped like American candy. The candy tasted kind of strange to him.
5. Government leaders like to mention the creation of new jobs. They claim that these new jobs indicate a strong economy. They don't mention that low-wage jobs without benefits and security have replaced many good jobs.

Task 3

Make practical stylistic tasks

Edit the following wordy sentences by eliminating words that have little or no meaning, words that are repetitive, words implied by other words, or by changing negatives to affirmatives. Write your answers on the lines provided. Answers can be found at the end of the lesson.

1. Actually, a basic and fundamental part of cooking is making sure you don't have the wrong ingredients.
2. Each and every student deserves a fair and equal chance to try out for intramural sports.
3. First and foremost, the Board of Directors cannot make a decision without a consensus of opinion.

4. At an earlier time today, my sister told me she would pick me up after the end of work.
5. Various different people in our office were not against moving the water cooler to a location that would be less difficult for everyone to reach.
6. One accidental mistake some beginning swimmers make is not remembering to kick.

Task 4

Make practical stylistic tasks

Transitional devices make writing coherent, linking idea to idea and sentence to sentence. The paragraph below illustrates the use of three common transitional devices:

1. **Repetition** of key words and phrases
2. **Summarizing** words which point to an antecedent
3. **Conjunctive adverbs**--commonly known as transitional words such as *furthermore, moreover, also, besides, finally, then, therefore, etc.*--that describe the relation of the ideas in two clauses or **Adverbial clauses** and phrases--modify verbs, adjectives, other adverbs, and whole groups of words and usually tell how, why, when, where, under what conditions, or with what result.

List as many examples of each kind of transitional device as you can find in the following passage.

Everyone seems to feel that he was born an expert in the judgment of artistic work. We do not feel this way about a hydraulic work, an electronic work, a legalistic work, or a mathematical, logical, or psychological work. For these, we call upon the experts. They have studied long and hard. We respect them for this. We do not, however, respect the long, hard study of the artist. We feel no shame, moreover, for this lack of respect. I don't know anything about art, we say, but I know what I like. We forget, when we say this, that we share this knowledge with lower animals. Any sow, knowing what she likes, can gurgle an oozy grunt in a rain wallow. But can a sow make it rain?

Task 5

Make practical stylistic tasks

Combine the following sentences by rearranging them.

1. The garden is overgrown. The garden is at the back of the house.
2. Did you see that basketball player at the mall? The basketball player was tall.
3. I caught a frog. The frog hopped across the path.
4. Ace Green is a big donor to the public radio station. Ace Green is a local businessman.

Task 6

Make practical stylistic tasks

The numbers of the irrelevant sentences are ____ ____ ____

My Color Television

(1) My color television has given me nothing but heartburn. (2) I was able to buy it a little over a year ago because I had my relatives give me money for my birthday instead of clothes that wouldn't fit. (3) My first dose of stomach acid came when I bought the set. (4) I let a salesclerk fool me into buying a discontinued model. (5) I realized this a day later when I saw newspaper advertisements for the set at seventy-five dollars less than I had paid. (6) The set worked so beautifully when I got it home that I would keep it on until stations signed off for the night. (7) Fortunately, I didn't get any channels showing all-night movies, or I would never have gotten to bed. (8) Then I started developing a problem with the set that involved static noise. (9) For some reason, when certain shows switched into a commercial, a loud buzz would sound for a few seconds. (10) Gradually, this sound began to appear during a show, and to get rid of it, I had to click the dial to another channel and click it back. (11) Sometimes this technique would not work, and I had to pick up the set and shake it to remove the buzzing sound. (12) I actually began to build up my arm muscles shaking my set; I could feel the new muscles working whenever I shot a basketball. (13) When neither of these methods removed the static noise, I would sit popping Tums and wait for the sound to go away. (14) Eventually I wound up slamming the set with my hand again, and it stopped working altogether. (15) My trip to the repair shop cost me \$62. (16) The set is working well now, but I keep expecting more trouble.

Task 7

Make practical stylistic tasks

In this activity, you will be evaluating paragraphs in terms of unity, support, coherence, and sentence skill. Evaluate the comments that follow each paragraph, and circle the letter of the statement that most applies in each case.

Ponderosa Steak House

There are a number of advantages to eating at Ponderosa Steak House. The first advantage is that the meals are moderate in price. Another reason is that the surroundings are clean, and the people are pleasant. Also, I have a variety of dinners to choose from. The last and main advantage is that I don't have to plan and prepare the meal.

- a. The paragraph is not unified.
- b. The paragraph is not adequately supported.
- c. The paragraph is not well-organized.
- d. The paragraph does not show a command of sentence skills.
- e. The paragraph is well-written in terms of the four criteria.

Task 8

Make practical stylistic tasks

Proofread, Edit, and Revise *This is the final stage of the process. Before turning in these advertisements, make sure that you have “dotted all the i’s and crossed all the t’s.”*

1. JUNIOR/TRAINEE and senior Recruitment Roles Lorient Resourcing is one of the most established recruiters in the market. Due to unprecedented demand from our client base in the market we are looking to make appointments at a junior and senior level for our UK and European Divisions ideally French and German language skill for European Team in the market. Based near Victoria we offer superb training and an excellent working environment for men. For junior/trainee roles you either be a recent graduate or have at least 3 based sales exp in industries such as computing, publishing, services etc and wish to make the move into recruitment sales. For more senior men you will need to demonstrate the ability deliver contract or permanent recruit meet revenue. 2nd year earnings in excess of 7000\$. Please email your cv to gregg.andree@lorieri.co.uk in the first instances or call telephone 0207 654 1430 if you require more information.

2. Two Clozers required to join a small team within a large international company based in the Large city. You must be ambitious, self-motivated and highly Confident in own ability to sell to senior executive of blue-chip companies and organisations worldwide. Telephone Laurence Mackintosh now on 7779 8589 telephone to find out more and to make more an appointment. St No time wasters please

3. Recruitment Consultant

Trainee to Manager – We are looking for you in continued success *Felicity J Lord* have vacancies in several key office in and on London. US: Xtra It is the well established IT Recruitment agency. We operate within a number of select niche markets across Europe, dealing with blue chip Clients on a contractual basis. We have offices in Paris, Amsterdam and the UK.

4. RECRUITMENT CONSULTANTS

- * You were an estate agent
- * You are successful in your current company
- * You can't see career for a man
- * You want to work in York and Spourque centres
- * You want to deal with higher end properties
- * You want un-capped earning potential
- * You want to be part of a growing company
- * You want your success recognised by ladies

Please send your current CV to: Jo Constantinoff to Regional Direction 7 Stratheden Parade, Blackheath, London, SE3 7SS or email – to.constantinoff@filod.co.uk

RESEARCH

📄 Collect data on other stylistic aspects

Read unedited texts in blogs or on-line journals and edit them.

Ex. Editing the text "SUNDAY BRUNCH JAPANESE INSPIRED AVOCADO TOAST" from <http://iamafoodblog.com/>

Original text	Editing notes	Improved text
<p>I have a somewhat unhealthy relationship with avocados: I respect and love them, but I also find them incredibly annoying. They're kind of finicky, those little dark green buggers. You can never (or at least I can never) just go to the store and pick up a perfectly ripe avocado. Once I tried and the poor little guy had a thumbprint sized bruise where someone had overzealously gave him a squeeze.</p>	<p>The paragraph lacks transition, contains grammar mistake, Contains redundant subjects.</p>	<p>I have a somewhat unhealthy relationship with avocados: I respect and love them, but I also find them incredibly annoying. The matter is Those little dark green buggers are kind of finicky. So you can never (or at least I can never) just go to the store and pick up a perfectly ripe avocado. Once I tried and the poor little guy had a thumbprint sized bruise where someone had overzealously given him a squeeze.</p>

◆ UNIT 8

EDITING TRANSLATION (Редактирование перевода)



Photo from www.pexels.com

👉 **Recommendations for study**

Учебные вопросы

1. Актуальная проблематика редактирования текста транслята.
2. Редактирование и корректура транслята.
3. Интерференция и редактирование.
4. Рекомендации по редактированию текста транслята.
5. Часто допускаемые ошибки при редактировании.

Изучив данную тему, студент должен:

иметь представление об основных способах редактирования;
знать:

- требования к правильному оформлению текста;
- основы работы редактора перевода;
уметь:
- определять недочеты при редактировании текста;
- определять способы исправления ошибок при редактировании текста;
владеть навыками редактирования текста.

Методические рекомендации по изучению темы

При освоении темы необходимо:

- изучить учебный материал по проблематике редактирования текста;

- акцентировать внимание на работе с текстом;

- выполнить задания из разделов “Application”, “Research”;

- ответить на контрольные вопросы:

1. What are the main mistakes in text structure?
2. What are recommendations for editors?
3. What are the problems of editing translation?
4. What are the main stages of editing?

THEORY

Read information on the topic

Translations' editing – the tool of quality assurance and an integral part of work of the translator.

Good translation: adequate, authentic, correct, qualitative, professional, qualified, sound, high-grade, philological, close to the word-per-word translation, literal, word-by-word, human translation, super. Good translation it not formal substitution of terms according to grammar of the initial text, and correct, precise and clear transfer of sense of the initial text according to language and cultural traditions of the translation text.

Thus, the translator should:

- 1) understand sense of the initial text;
- 2) find out, how it is understood.
- 3) see how it states clearly, intelligibly, is brief contents of the original text.

The major problem for translator during translation editor, carrying out the subsequent text processing, – search of minimal **unit of translation**. Unit of translation can be unit of any language level. Accordingly **unit of any language level** can become **object of translation** and the subsequent editorial analysis.

Editions of the translation literature must be the same as texts written on the native language.

On the principle of functions of informative units in editions of literary works – including translation literature – they can be divided into three basic groups.

First, it is materials which have the direct attitude to the contents (materials of public, aesthetic, historical, literary character, etc.).

Secondly, it is elements which have assisting character and are inconceivable outside of the edition. Basically it is necessary to carry various “guidebooks” to similar materials under the edition: indexes, a table of contents, the maintenance, etc.

Thirdly, it is auxiliary elements, which have a purpose to facilitate processing the edition in a library network, the system of book trade, statistics, etc. Separately one should mention appendices – editions placed in the end materials which cannot be carried to the basic structure of products of the author.

It is necessary to remember that absolutely dominating type of the edition of translation fiction is mass media, focused on ordinary reader’s perception.

There are two kinds: **translation of USUAL quality and translation of HIGH quality**. Translation, for example, of birth certificates, has a strictly certain purpose and should be translated by precisely established rules. And translation of the engineering specifications can have a different purpose (for example, for personal needs, for the concrete project, for preparation for the publication and s.f.). There is no sense “to lick” the text of the translation document intended for your own needs. In such translation the main thing is that it is clear.

Translations of different quality are carried out with different carefulness, experts of different qualification and are on sale under the different prices.

Translation of USUAL quality, as a rule, is given by the universal translational companies and translators. Adequacy of dictionary translation to the initial text is provided in that degree in what the translator is familiar with main principles and terminology in the demanded field of knowledge.

Translation of HIGH is carried out, at least, in two stages:

The first stage – text translation by the expert (the engineer), who knows the thematic area well enough.

The second stage – editing the text (thematic and literary) by a more skilled expert.

Editing translation takes into account:

- 1) absence of omissions (whether the offer, the paragraph, a line or the column of the table, the caption signature, an inscription);
- 2) accuracy of meaning (whether all is understood, whether all is understood correctly);
- 3) accuracy of terminology (whether the terms ordered by standards and the special literature are used, created in language of translation);
- 4) conformity of translation to norms of branch language and a target audience. Proofreading check

We check (partially without comparison to the text of the original):

- 1) typing errors and the mistakes passed by the module of automatic spelling of the text editor;
- 2) uniformity of terms;
- 3) decoding of abbreviations are deciphered at the first occurrence with observance of uniformity;
- 4) correctness of proper names;
- 5) uniformity of measure units;
- 6) conformity of numbers / formulas to the original (if check has not been executed by means CAT);
- 7) correctness of registration of the numbered and marked lists;
- 8) conformity of polygraphic symbols and punctuation marks accepted in language of translation (for Russian – angular inverted commas, a dash, absence of double blanks and blanks before punctuation marks, except for a dash and so forth).

Translator Checklist may include the following points.

1. I have double-checked the source-text word count provided by the project manager.
2. I have contacted the project manager to agree on the time zone to be used.
3. I have carefully read the translation requirements, instructions and glossary of terms provided.
4. I have acknowledged by email my acceptance of the task.

5. I have provided the project manager with my Skype ID and can be contacted online.
6. I have set my word processor to save automatically every 3 minutes, and I save manually every few minutes.
7. I have read through the source text.
8. I have compiled a separate glossary for all words which (a) I do not know, (b) have vague or several meanings (e.g. control, доход), (c) can be translated using synonymous terms (e.g. кабельный сальник/кабельная муфта for cable gland), (d) occur in the text more than twice, (e) are nonconventional abbreviations, (f) are nonconventional proper names, and (g) appear in the table of contents, headings and the index.
9. I have contacted the terminologist (editor) for clarification of vague text fragments or terms (if the text contained any)
10. I have checked the translations of all terms against the glossary provided.
11. I have used only one term for each word throughout.
12. I have used only conventional abbreviations approved in the glossary.

Units of editing may include:

1. Translation of headings should correspond to sense of about what it is spoken in the subsequent section.
2. Illustrations are marked as “Fig”.
3. Table of contents
4. Contractions
5. Names of commands, modes, signals
6. Punctuation marks in the text
7. Use of standard verbal formulas

Common mistakes in translation are:

1. Incorrect semantic combinability
2. Displacement of a logic accent
3. Pleonasm (from греч. pleonasmos – surplus, excessiveness) – the use in speech faithful and consequently logically superfluous words.

For example:

Сенсорный датчик – Датчик

Визуальный осмотр – Осмотр

4. Tautology

Многоэтажная этажерка

Польза от использования

5. Superfluous words

Это связано с тем обстоятельством, что... — Это связано с тем, что...

6. Split subject

Производить испытания — Испытывать

7. Infringement of lexical compatibility

Применять высокие требования — Предъявлять высокие требования

Включить кнопку — Нажать кнопку

Pragmatic adaptation

There can be certain norms and recommended patterns in translation language that have to be observed.

Ex. Forbiddance is rendered by «не допускается», «запрещается».

APPLICATION

Task 1

Make practical stylistic tasks

Proofread, Edit, and Revise translation

The UN Secretary-General has called for a resumption of the Geneva talks on the Middle East and expressed confidence that the forthcoming UN General Assembly session would deal with the Middle East problem. He also added that this part of the world is one of the most dangerous hotbeds of tension.

British Prime-Minister Pleased with Russian Visit.

The British Prime-Minister flew back to London last night after his five-day visit to Russia. Before leaving Russia's capital the British premier said in a farewell ceremony in the Kremlin that he was satisfied

Генеральный секретарь ООН призвал к возобновлению женеvских переговоров на ближневосточной окрестности, предстоящая ООН сессия Генеральной ассамблеи имеет дело о ближневосточной проблеме. Он еще добавил, что эта часть мира — одна из самых опасных очагов напряженности.

Британский премьер-министр доволен посещением России. Британский премьер-министр прилетел в Лондон вчера вечером после 5-дневного посещения России. Перед отъездом премьер-министра из России

with the results of the visit and believed the two countries had made a big step forward toward the development of a dialogue in all fields.

The Russian leader agreed with that assessment and reiterated Russia's preparedness to deepen cooperation with Britain.

в прощальной церемонии в Кремле он сказал, что ему понравился визит и что две страны сильно подвинулись вперед к развитию диалога во всех областях. Российский министр согласился с этим мнением и утвердил подготовленность России, чтобы углубить сотрудничество с Россией.

Task 2

Make practical stylistic tasks

Use a style- or grammar-checking program.

A. Copy and paste the passage the passage below into a document on your own computer and run it through any style- or grammar-checking program your college computer lab offers. What suggestions does the program make? Discuss with classmates how useful (or not useful) those suggestions are.

If I had a boat, I'd sleep on it every once in a while, moored out on the open ocean, but not too terribly far out, because though I hate the city I'd like the comfort of house lights twinkling on the shore as the waves would rock me to sleep. If a storm would come I would jump up and immediately bustle about the ship. Battening hatches that wouldn't need battening, tying down things already nailed, and basically making a great wet fool out of myself. All the while I would be shouting challenges at the whether to try its worst, because by God, me and the ship weren't giving up without a fight! And I'd probably get tremendously wet and catch a whale of a cold. But it would still be wonderful, because it would be the boat and me, just the boat and me, alive against the Sea.

B. Now take a passage from a paper you have written for one of your classes and run it through the same program. How helpful are the suggestions it makes? Does it catch every mistake? Does it suggest any incorrect "corrections"?

Task 3

Make practical stylistic tasks

Copy and paste the passage below into your word processing program, and do the following. Remember to select or highlight text to which you want to apply formatting changes.

- Change the line spacing from single to double.
- Make the list of items after “Here are the most common tools you will need” into a numbered list.
- Change the list from a numbered to a bulleted list.
- Change the font to Times Roman and the font size to 12 throughout the document.
- Do a word count.
- Add a header with your last name and the page number on the top right of the page.
- Change the text to Justify and then change it back to Align Left. Watch to see what happens.
- Center the heading.
- Find the places where the word “people” occurs. Revise any of these that you think need revising.
- Use the Comment feature to add your own comment or question at one point in the text.

Then print your final copy and compare your results with a classmate’s results. How similar do your documents look?

BICYCLE MAINTENANCE

Many people who own bicycles feel that the only way to have them properly cared for is to take them to a bike shop. However, even the most mechanically uninclined people can learn the skills necessary to perform the simple bicycle maintenance that can keep them on the road.

The first step is to make sure you have the right tools for the job. Here are the most common tools people will need: adjustable wrenches, metric Allen wrenches, flat-head screwdriver, Phillips-head screwdriver, bicycle pump, and tire levers.

The most common problem for the bike rider is the flat tire. Luckily, it is also one of the easiest to fix. First, you remove the wheel from the bicycle, so that you can work with it more easily. To do this, you may need to use two adjustable wrenches, unless you have a quick-release system. Once the

wheel is off the bike, use the tire levers to remove the tire from the wheel's rim. This can be hard at first, but once the lever is under the tire, you should be able to slide it all the way around, prying the tire off as you go.

After removing the tire, you can now access the tube, which is the part that contains the air. Depending on what type of flat you have, there are two things you can do at this point. The first is to patch the tube. To do this, pump the tube full of air so that you'll be able to tell where the hole is. There will probably be a hissing sound, and you can feel the air escaping. You may need to fill a sink or bucket with water and submerge the tube so you can see the bubbles where the leak is. Once you've isolated the hole, you can apply a patch and put your wheel back together.

If the hole is too big, you may need to replace your tube.

Task 4

Make practical stylistic tasks

Correct machine translations of word combinations from a localized computer game:

Focus Targe – Маленький круглый щит концентрации

Focusing Coarse Wristbands – Грубые фокусирующие приспособления для фиксации рук

Focusing Iron-shod Quarterstaff – Боевой шест концентрации, обшитый железом

Focusing Mark of Torment – Способствующая концентрации метка адских мук

Mocking Warclub – Издательская Боевая Дубина

Task 5

Make practical stylistic tasks

Edit machine translation:

Chapter One 3960 BBY “I think . . . I might have ruined my life.” “Sounds like you met a woman,” the purple-faced bartender said, pouring. “Do you want me to leave the bottle?”	Chapter One 3960 ДБЯ «Я думаю, что ... я бы разрушил мою жизнь». «Похоже, вы встретили женщину,» фиолетовые лицом сказал бармен, наливая. «Вы хотите, чтобы я оставил бутылку?»
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<p>Only if I can smash it over my head, Jelph Marrian thought. It was sweetwater, anyway – nothing that would help him forget. Sweat dripping from his matted blond hair, he drank deeply. The empty mug glistened, its shaped facets catching the firelight. Jelph twirled it in his hand, following the reflections. Since arriving on Kush, he'd only drunk from orojo shells. But the Keshiri produced such wonderful glassware – even here, to serve guests in a pauper's way station. The bartender passed him a bowl of porridge. "Friend, you look like you've run all the way from South Talbus."</p>	<p>Только, если я могу разбить его над моей головой, Jelph Marrian думал. Это было промой, во всяком случае, ничего такого, что помогло бы ему забыть. Пот капает с его спутанные светлые волосы, он напился. Пустую кружку блестела, ее формы граней ловить костра. Jelph закрутил его в руку, после отражения. С момента прибытия в Кеш, он только пил из огожо снарядов. Но Keshiri производятся такие замечательные изделия из стекла, даже здесь, чтобы служить гостям в пути станции нищего. Бармен передал ему миску каши. «Друг, ты выглядишь как вы запустите на всем пути от Talbus Юг».</p>
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Task 6

Make practical stylistic tasks

As an editor choose the best variant of translation, substantiate your point of view.

Lion King, The / Король Лев (1994) (м/ф; 2 перевода)

Фан-клуб Lion King

SIMBA:
{Approaching his father} Dad, I...

СИМБА:
(подходя к отцу Приближаясь к своему отцу)

Пап, я...

MUFASA:
You deliberately disobeyed me.

МУФАСА:
Ты нарушил свое обещание. *(Ты умышленно ослушался меня)* Ты не послушался меня.

SIMBA:
Dad, I'm... I'm sorry.

СИМБА:
Папа, прости. Пап... Прости меня...

MUFASA:
{Stern} Let's go home.

МУФАСА:
(Сурово) Пойдем домой. Идем домой.

They all start walking out of the Burial Grounds, the cubs bent down in shame.

NALA:

{Whispering} I thought you were very brave.

The camera steadily pans up one of the walls of the cave. It stops on a horrifying image of Scar, sitting on a ledge where he had been watching the cubs' near-demise.

9) Disciplinary – Stars Scene

Они покидают Мертвые Земли. Львята плетутся сзади, стыдливо опустив головы. Он начинает уходить; пристыженные львята плетутся следом.

НАЛА:

(шепча Шепотом) Я думаю, что ты очень смелый. Я думаю, что ты очень храбрый.

Камера медленно перемещается на одну из стен пещеры и останавливается на уступе, на котором стоит Шрам, наблюдая за уходящими. Изображение медленно передвигается на одну из стен, и мы видим Скара, который все это время стоял на выступе и наблюдал за происходящим.

(Сцена наказания) Наказание – Сцена под звездами

Task 7

Make practical stylistic tasks

Correct mistakes in translating personification.

Янтарный глаз пристально вглядывался ей в лицо.

Глаза ее скользили по его лицу быстрыми испуганными взглядами.

С усилием оторвав от нее глаза...

Взгляд нервно перебежал на принца.

Его глаз дерзко прошелся по ее фигуре.

Ее глаза выглядывали из прорези шлема...

Его глаза покинули лицо брата...

Он взял в руки ее талию...

Увидев, как упало ее лицо, он добавил...

Она подняла его руки и положила по обеим сторонам головы.

Его длинные ноги быстро перенесли его на середину комнаты.

Лицо ударилось о камни лишь на мгновение позже груди, отскочило и снова с размаху уткнулось в каменные плиты.

Task 8

Make practical stylistic tasks

Use cuts to avoid redundancy and correct translation:

Все убийства случились ночью, когда все спали. Никто не знал, что произошло, потому что все убийства случились ночью.

Однако сейчас не время обсуждать эту тему. По крайней мере сейчас.

Низко пригнувшись пониже...

Неожиданно острая боль внезапно пронзила его насквозь.

Судорожно содрогаясь...

На какое-то краткое мгновение...

Эйдан недоверчиво фыркнул носом.

Королевский принц...

Ему должно быть где-то около тридцати с небольшим, возможно чуть больше.

Task 9

Make practical stylistic tasks

Stylistic value of the text often causes problems in translation. Comment on the way of preserving stylistic value of the original text in translation.

The sun descending in the west,
The evening star does shine;
The birds are silent in their nest,
And I must seek for mine.

How sweet is the Shepherd's sweet
lot!

From the morn to the evening he
strays;
He shall follow his sheep all the day,
And his tongue shall be filled with
praise

My mother bore me in the southern
wild

And I am black, but O! My soul is
white

White as an angel is the English
But I am black, as if bereav'd of
light («Негритенок»)

Заходит солнце, и звезда

Сияет в вышине.

Не слышно песен из гнезда.

Пора уснуть и мне.

Как завиден удел твой, пастух.

Ты встаешь, когда солнце встает,

Гонишь кроткое стадо на луг

И свирель твою славу поет.

Там, где рожден я, — солнце и
песок,

И черен я, одна душа бела. Ан-
глийский мальчик — белый ан-
гелок,

А негритянский — черная смола.

And all must love the human form, In heathen, Turk, or Jew Where Mercy, Love, and Pity There God is dwelling too. («По образу и подобию») Merry, merry sparrow! Under leaves so green A happy blossom Sees you, swift as arrow Seek your cradle narrow Near my bosom.	И нехристь — тоже человек, И в том любви залог: Где Мир, Смиренье и Любовь, — Там, ведомо, сам Бог. («По образу и подобию») Стриж! Цветы прозрели. Видит нас цветок. Так лети же Ты, стрела без цели, К тесной колыбели, К сердцу ближе.
Pretty, pretty robin! Under leaves so green, A happy blossom Hears you sobbing, sobbing, Pretty, pretty robin, Near my bosom.	Милая касатка! Слышит нас цветок. Так лети же Плакать сладко-сладко, Милая касатка, К сердцу ближе.
The sun descending in the west, The evening star does shine; The birds are silent in their nest, And I must seek for mine. The moon, like a flower, In heaven's high bower, With silent delight Sits and smiles on the night.	Заходит солнце, и звезда Сияет в вышине. Не слышно песен из гнезда. Пора уснуть и мне. Луна цветком чудесным В своем саду небесном Глядит на мир, одетый в тьму, И улыбается ему.

Task 10

Make practical stylistic tasks

Evaluate this translation for stylistic colour of vocabulary. Offer your variants.

My dogs was pooped out. — Копыта мои отказали, *skinner* — шофер, *screwy things* — чудные штуки, *for ducks* — просто так, *sling the bull* — почесать язык, *the broad* — девка, *trap* — пасть, *to hit the sun* — жариться на солнце, *to nut* — раздолбать, *lifer* — отбывающий пожизненное заключение, *jake* — самогон, *to make her* — охмурить ее, *workin' up a kick in the pants* — зарабатывает взбучку, *to go stir-bugs* — свихнуться в тюрьме, *my jeans plumb fulla jack* — штаны, набитые деньгами, *in the tank* — в тюрьме, *I'd get canned* — Меня уволят, *sure as cowflops* — наверняка.

Task 11

Make practical stylistic tasks

These puns pose a serious problem in translation. Analyze the mechanism of making a pun and offer a variant of translation.

1

The dairy's sign
Hung from a beam –
“You can't beat our milk,
But you can whip our cream.”

She wore her stockings inside out
All through the summer heat.
She said it cooled her off to turn
The hose upon her feet.

2

Jack laughed all through his operation,
Which made the doctor shake his head.
At last he called for an explanation.
“You've got me in stitches,” Jack said.

3

She said, “My work is never through.
I feed the ducks, I milk the cows,
And when there's nothing else to &
I sit and knit my brows.”

RESEARCH

Task 1

Research translation editing

Read unedited groupmate's translation and edit it.

Original text	Editing notes	Improved text

Task 2

 **Find more information about**

1. Common mistakes in translation.
2. Translation transfer.
3. Editing machine translation.

Task 3

 **Research translation editing**

Take a popular translation and look at it from a critical point of view. Offer improvement.

 **УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ
ОБЕСПЕЧЕНИЕ КУРСА**

Основная литература

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Дополнительная литература

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7. James Barrie “Peter Pan”.
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11. Louis Untermeyer “The Eskimo widow”.
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12. <http://www.chicagomanualofstyle.org/home.html>
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☺ САМОСТОЯТЕЛЬНАЯ РАБОТА

Самостоятельная работа студентов направлена на полное усвоение теоретического материала по курсу, подготовку к семинарам, подготовку к текущему и межсеместровому тестированию, к зачету и экзамену; подготовку к тестированию по темам дисциплины. Важной частью работы является развитие навыков самостоятельных исследований, которые должны познакомить студентов с теми направлениями в стилистике английского языка, которые не изучаются в ходе данного курса подробно, но могут быть важны при дальнейшем углублении профессиональной подготовки. Этому способствуют такие формы работы, как подготовка докладов, рефератов и проектных работ.

☺ Работа над заданиями семинаров

1. Подготовка кейс-задачи

Кейс-задача предусмотрена при изучении тем «Транспозиция в современном английском языке» и «Интертекст в современном английском языке».

Цель – развитие навыков использования прикладных аспектов стилистики (стилистический потенциал грамматических средств) при обсуждении проблемы и выработке решения в ситуации профессионального общения в сфере лингвистики.

Студентам предлагается осмыслить ситуации профессиональной деятельности, которые предусматривают необходимость решения проблемы.

Перед занятием, на котором выполняется кейс-стади, необходимо провести поиск необходимой информации по теме кейс-стади.

Возможные источники:

https://www.academia.edu/1031446/Grammatical_metaphors_in_English_Taverniers_2004.

<http://literarydevices.net/intertextuality/>

Студенты предлагают свое решение, взаимодействие в ходе кейс-задачи, готовят общий план обсуждения.

Результат: монолог по предложенной в кейс-стади ситуации.

Критерии оценки монолога:

1. Полнота речевого произведения. Итоговый монолог представляет один представитель группы. Объем монологического высказывания – 10–15 предложений. Другие участники могут предложить дополнения к этому монологу. Содержание монолога должно соответствовать содержанию ситуации для кейс-стади.

2. Лингвистическая правильность речи. Речь студентов оценивается с точки зрения грамматической, фонетической и лексической правильности.

Задание к кейс-задаче 1

Собрать примеры высказываний, в которых реализуется стилистическое явление транспозиции, из аутентичных источников английского языка, выявить связь транспозиции с прагматикой текста. Сформулировать ответы на вопросы:

1. What are the main functions of transposition?
2. What transposition cases are used in mass media?
3. What is the role of transposition in literary texts?

Задание к кейс-задаче 2

Собрать примеры высказываний, в которых реализуется стилистическое явление интертекста, из аутентичных источников английского языка, выявить источники интертекстовых связей. Сформулировать ответы на вопросы:

1. What are the main functions of intertext?
2. What are the main sources of intertext?
3. How can you interpret and translate intertext means?

2. Подготовка к дискуссии

Тема 1. Развитие английской стилистики

1. What are interrelations of language, speech, text?
2. In what way sublanguages and styles are connected. Border-lines and border-lands of sublanguages?
3. What is stylistic connotation and stylistic neutrality, neutrality and norm?
4. What are level structures of stylistics?
5. Paradigmatic and syntagmatic stylistics.
6. What are the main types of narration and their characteristic features?

7. What are the main principles of text analysis?
8. What are the main types of styles in ancient period?
9. What is the difference between middle ages texts, Renaissance period and style, Modern styles?
10. What are the main points of major stylistic problems:
 - verbosity;
 - Tautology;
 - Circumlocution;
 - Borrowings and style;
 - Variants and style.

Тема 2. Средства выразительности английского языка

1. What is the effect of irregular pronunciation (reduction of vowels, omission and substitution of consonants, complete mispronunciation).
2. What is the potential of prosodic means (emphatic stress, pauses, special intonation contours).
3. What is the connection of the word frequency and stylistic connotation?
4. Super-neutral words and their stylistic functions (archaisms, barbarisms, bookish words, poetic diction, etc.).
5. Sub-neutral words and their stylistic functions (colloquial words, slang and jargon, nonce words, vulgar words).
6. What is the difference between figures of replacement and figures of quantity?
7. What devices are organized on the principle of absence of syntactical elements?
8. What devices are organized on the principle of Excess of syntactical elements?
9. What devices are organized on the principle of Order of sentence elements?

Тема 3. Проблемы практической стилистики

1. What are the main problems of modern stylistics?
2. What are positive and negative aspects of political correctness?
3. What is appropriateness and correctness?
4. What are positive aspects of plain English?
5. How can doublespeak be eliminated?
6. What can be recommendations of good style?

3. Подготовка докладов и рефератов

Примерная тематика докладов и рефератов

1. Публицистический стиль английского языка.
2. Литературный стиль английского языка.
3. Разговорный стиль английского языка.
4. Научный стиль английского языка.
5. Стилистические средства выразительности.
6. Фонетические средства выразительности.
7. Грамматические средства выразительности.
8. Особенности ораторской речи.
9. Телекомментарии в стилистическом аспекте.
10. Развитие газетного стиля.
11. Роль практической стилистики в школьном образовании Англии.
12. Сленг, формирование и развитие.
13. Термины. Формирование и развитие.
14. Стилистическая неоднородность работ филологов.
15. Транспозиция существительного.
16. Транспозиция глагола. Личные и неличные формы.
17. Орфоэпические средства выразительности.
18. Фонетическая транскрипция и ее стилистический потенциал.
19. Развитие теоретической стилистики.
20. Основы редактирования и правки.
21. Инструменты редактирования.
22. Работа редактора и корректора.
23. Лексические ошибки и их редактирование.
24. Грамматические ошибки и их редактирование.

Методические рекомендации по написанию, требования к оформлению

Темы сообщений соответствуют следующим разделам:

- Парадигматическая стилистика,
- Основы редактирования текста.

Задания

Проанализировать аутентичные научные источники по стилистике английского языка.

Подготовить устное сообщение по проанализированной тематике по схеме:

1. Тема доклада.
2. Научные источники.
3. Краткое изложение сути вопроса (5 мин).
4. Ответ на вопросы доклада.

В конце прослушивания студенты проводят оценку докладов и выбирают лучший доклад в конкурсе докладов по критериям: актуальность темы, четкость, понятность изложения, иллюстративность, умение отвечать на вопросы, вести дискуссию.

Доклад оформляется в письменном виде и сдается в виде реферата.

Реферат — это самостоятельная письменная научно-исследовательская работа студента, отражающая знания по теоретической грамматике и владение прикладными методами данной дисциплины.

Реферат пишется на английском языке. Объем реферата 7–10 страниц.

В реферате студент должен показать:

- умение обобщать и представлять теоретический материал по избранной теме;
- умение изучать и обобщать литературные источники, делать выводы и предложения.

Реферат должен отвечать следующим требованиям:

- соответствие содержания реферата выбранной теме;
- соответствие оформления требованиям композиционного построения.

Реферат включает следующие композиционные элементы: титульный лист; основную часть; библиографический список.

Реферат представляется в напечатанном виде. Текст печатается на одной стороне стандартного листа через 1,5 интервала. Размер левого поля — 30 мм, правого — 15 мм, верхнего — 20 мм, нижнего — 20 мм. Шрифт Times New Roman, размер шрифта — 14, выравнивание по ширине.

Все страницы нумеруются, начиная с титульного листа, но на титульном листе номер страницы не ставится. Нумерация простав-

ляется со страницы 2, где начинается текст введения. Цифру, обозначающую номер страницы, располагают в середине нижнего поля страницы.

Каждый раздел работы начинается с новой страницы. Название каждого раздела выделяется жирным шрифтом.

Образец титульного листа:

ТОЛЬЯТТИНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

Гуманитарно-педагогический институт

Кафедра теории и практики перевода

Направление 45.02.03 «Лингвистика»

РЕФЕРАТ

на тему: « ____ »

Выполнил студент _____

Группа _____

Проверил преподаватель _____

Студент должен приготовить сообщение на основе реферата продолжительностью не более 5 минут и оформленный соответствующим образом реферат.

Критерии оценки:

- 1) объем: доклад 3–5 мин, реферат 7–10 страниц, полнота представления теоретического вопроса в соответствии с названием доклада или реферата;

- 2) логичность и четкость структуры научного доклада и представленного реферата;
- 3) объем проработанного научного материала в основе доклада и представленного реферата;
- 4) качество языковой подготовки доклада и представленного реферата (фонетическая, грамматическая, лексическая правильность, беглость речи);
- 5) представление доклада (контакт с аудиторией, ясность изложения, громкость, четкость).

4. Подготовка портфолио

Портфолио 1

Тема: Стилистические приемы английского языка

Задания

Проанализировать аутентичные источники языкового материала.

Подготовить портфолио следующего содержания:

1. Текст объемом 2000 печ. знаков с выделенными в нем стилистическими приемами.
2. Словарь стилистических приемов объемом 50 единиц с примерами из индивидуального чтения.
3. Словарь стилистически маркированной лексики объемом 15 единиц с примерами из индивидуального чтения.
4. Источники выборки.

Портфолио 2

Тема: Лингвостилистический анализ текста определенного жанра

Задания

Проанализировать аутентичные источники языкового материала.

Подготовить портфолио следующего содержания:

1. Текст объемом 2000 печ. знаков с указанием источника.
2. Письменный анализ лингвистических характеристик данного текста объемом 3 страницы, шрифт Times New Roman, 1,5 интервала, с примерами из текста.

Оформление портфолио аналогично оформлению реферата.

Критерии оценки:

- 1) оформление и полнота представления материала в соответствии с требованиями;

- 2) правильность определения стилистически маркированных лексических единиц;
- 3) правильность определения стилистических приемов.

5. Проектная работа

Проектная работа 1

Тема (проблема):

Экспрессивные средства английского языка.

Задания:

Проанализировать аутентичные источники языкового материала.

Подготовить доклад-презентацию следующего содержания:

1. Лингвостилистический анализ средств выразительности в художественном или публицистическом тексте.
2. Ответы на вопросы по презентации.

Проект оформляется в письменном виде и сдается преподавателю на проверку.

Проектная работа 2

Тема (проблема):

Функциональные стили английского языка.

Задания:

Проанализировать аутентичные источники языкового материала.

Подготовить доклад-презентацию следующего содержания:

1. Лингвостилистический анализ одного из функциональных стилей английского языка.
2. Ответы на вопросы по презентации.

Проект оформляется в письменном виде и сдается преподавателю на проверку.

Задание предполагает индивидуальную поисковую деятельность с использованием аутентичных языковых ресурсов и выполнение лингвостилистического анализа текста.

Время подготовки – семестр.

Общее время проведения – 5 минут на каждое выступление.

Количество слайдов – 10–12.

Результат: электронная презентация по предложенной теме.

Критерии оценки:

- 1) качество представления;
- 2) соответствие теме задания и требованиям к содержанию;
- 3) структура презентации, логичность и последовательность изложения материала;
- 4) лингвистическая правильность речи. Речь студентов оценивается с точки зрения грамматической, фонетической и лексической правильности.

☺ Подготовка курсовой работы

Темы курсовых по стилистике

1. Синтаксические стилистические приемы в произведениях Фолкнера.
2. Фонетические особенности стилистического строя прозы Джойса.
3. Прием звуковой аттракции как средство создания стилистической выразительности текста.
4. Лингвостилистические особенности текста газетной статьи.
5. Функционально-стилистическая характеристика текстов научной статьи.
6. Функциональные признаки научного стиля (на материале научной статьи).
7. Функциональная направленность отрывков разговорного стиля в романе Стейнбека «Гроздь гнева».
8. Лексические стилистические приемы как средства создания поэтической образности.
9. Индивидуально-стилевые особенности произведений Моэма.
10. Индивидуально-стилевые характеристики прозы Драйзера.
11. Проявление стилизации в произведениях современных английских писателей.
12. Жанрово-стилистические характеристики научной рецензии.
13. Структурно-композиционные и лингвостилистические характеристики статей о спорте.
14. Реализация категории оценочности в газетных статьях о кинематографе.
15. Сравнительная характеристика англоязычных и русскоязычных экономических текстов (на материале учебных пособий).

16. Трансформации фразеологических единиц в художественных произведениях.
17. Средства выразительности в повести «Гарри Поттер».
18. Авторская модальность произведений Мюэма.

***Методические рекомендации по написанию
курсовой работы по стилистике***

Курсовая работа – самостоятельная научная работа студента в процессе курсовой подготовки.

Тема курсовой работы выбирается студентом и его руководителем и утверждается на заседании кафедры, осуществляющей руководство курсовыми работами.

Темы курсовых работ должны отвечать следующим требованиям:

- отражение актуальной проблематики стилистики;
- отражение основной цели, поставленной при написании курсовой работы;
- соответствие содержания курсовой работы выбранной процедуре научного исследования.

Оценка курсовой работы производится на основании выводов научного руководителя после представления текста курсовой и прохождения процедуры её защиты.

Для защиты необходимо предоставить экземпляр курсовой работы для сдачи в кафедральную библиотеку.

На защите студент должен выступить с устным сообщением, в котором отражается основная информация, касающаяся теоретических положений, процедуры и выводов исследования. Время выступления – 10 мин. Устное выступление может быть организовано с помощью наглядного материала (приложений, таблиц, схем и т. д.). После выступления члены кафедры, а также все присутствующие могут задать вопросы по содержанию работы.

Курсовая работа должна отражать навыки и умения, приобретенные студентом за время теоретической и практической подготовки, знание основных теоретических положений, владение методикой научного анализа.

При подготовке курсовой работы студент должен пройти все необходимые этапы исследования, которые включают составление

библиографии, реферирование и конспектирование научной литературы, проведение выборки, анализа фактического материала.

Традиционно курсовая работа включает следующие композиционные элементы:

- титульный лист;
- оглавление;
- введение;
- главы основной части;
- заключение;
- библиографический список;
- приложения.

Каждая из композиционных частей имеет определенное наполнение и оформление.

Кроме того, необходимо определить методологические основы исследования, указать методы исследования, применяемые при выполнении работы. В лингвистике существует огромное количество методов, которые могут быть применены для исследования языкового материала. При проведении лингвистических исследований может использоваться не один, а несколько методов в совокупности.

Кратко можно охарактеризовать наиболее известные методы.

Метод сплошной выборки состоит в создании банка фактического материала, который необходим для проведения лингвистического исследования. Например, может создаваться выборка существительных из произведений англоязычной литературы для исследования их свойств и функций. Выборка должна быть репрезентативной — то есть достаточной для того, чтобы сделать объективные выводы и проиллюстрировать положения примерами.

Метод лингвостилистического анализа состоит в выявлении комплекса стилистически значимых единиц в рамках определенной функциональной разновидности речи.

Метод лингвопоэтического анализа применим к произведениям художественной словесности и заключается в полном анализе содержания и языкового оформления данного произведения с учетом идейно-художественного содержания и широкого филологического контекста.

Статистический метод представляет собой достоверное, подтвержденное цифровыми выкладками описание того или иного явления в языке. При применении данного метода представляются данные по количеству примеров и процентному соотношению.

Следует соблюдать научный стиль изложения. Текст печатается на одной стороне стандартного листа через 1,5 интервала. Размер левого поля – 30 мм, правого – 15 мм, верхнего – 20 мм, нижнего – 20 мм. Шрифт Times New Roman, размер шрифта – 14, выравнивание по ширине.

Все страницы нумеруются, начиная с титульного листа, но на титульном листе номер страницы не ставится. Нумерация проставляется со страницы 2, где начинается текст введения. Цифру, обозначающую номер страницы, располагают в середине нижнего поля страницы.

Каждый раздел работы начинается с новой страницы. Название каждого раздела выделяется жирным шрифтом.

Оформление библиографии должно осуществляться в строгом соответствии с требованиями Национального стандарта Российской Федерации ГОСТ.

☺ **Подготовка к итоговому контролю**

Самостоятельная работа студентов предполагает подготовку к итоговому контролю по теоретическому и практическому аспектам. Студент готовит теоретический материал по следующим вопросам.

1. Stylistics as a science, its main notions.
2. Oral and written speech.
3. Stylistic reference of vocabulary: super-neutral level.
4. Phonetic stylistic devices.
5. Lexical stylistic devices.
6. Expressive means in English language.
7. Phonetic stylistic devices.
8. Syntactic stylistic devices.
9. Parts of speech transposition into the literary text.
10. Stylistic potential of noun.
11. Stylistic potential of verb.
12. Stylistic potential of adjective.

13. Historical development of literary style: three factors of development.
14. Historical development of literary style: middle ages period.
15. Historical development of literary style: Renaissance period and later.
16. Major division of words from the stylistic viewpoint.
17. Subdivision of super-neutral (elevated) and sub-neutral (degraded) words.
18. Figures of quantity and figures of quality.
19. Transfer by contiguity, similarity.
20. Tropes and figures of speech.
21. Figures of identity.
22. Figures of contrast.
23. Editing, its main notions.
24. Colloquial style: general characteristics.
25. Colloquial style: sub styles and genres.
26. Colloquial style: linguistic peculiarities.
27. Literary style: general characteristics.
28. Literary style: sub styles and genres.
29. Literary style: linguistic peculiarities.
30. Documentary style: general characteristics.
31. Documentary style: sub styles and genres.
32. Documentary style: linguistic peculiarities.
33. Publicistic style: general characteristics.
34. Publicistic style: sub styles and genres.
35. Publicistic style: linguistic peculiarities.
36. Practical stylistics, the main notion.
37. Recommendations for good style.
38. Text as a unit of stylistics.
39. Intertext theory.
40. Methods of investigating the text.
41. Scientific style: general characteristics.
42. Scientific style: sub styles and genres.
43. Scientific style: linguistic peculiarities.
44. Editing contents.
45. Editing translation.

Студент также должен уметь проводить лингвостилистический анализ текста по следующей схеме:

Linguistic peculiarities.

Phonetic level: The choice of vowels and consonants, peculiar use of certain sound characteristics (devoicing, sonorant character etc.).

Phonetic irregularities used to render the impression of spoken speech.

Rhythmic character of the text, used to diversify the text presentation.

Lexical level: Stylistic levels and groups of vocabulary, used in the text for informational and expressive effect.

Peculiar use of international words, terms, topical groups, proper names.

Peculiar use of archaisms, terminology, abbreviations and cliches.

Morphemic level: The choice of speech parts, certain grammatical forms, used for expressive character.

The choice of speech parts, certain grammatical forms, used for clarity and distinctness.

Syntactic level: Syntactic structure of the text. Peculiar choice of syntactic constructions and sentence types used for economical and expressive effect.

Stylistic devices: The use of stylistic devices of phonetical, lexical, syntactic groups.

The summary of the informational and emotional context and subcontext: The main informational contents of the text.

Готовиться к такой работе следует на материале аутентичных англоязычных источников из художественной литературы и прессы.

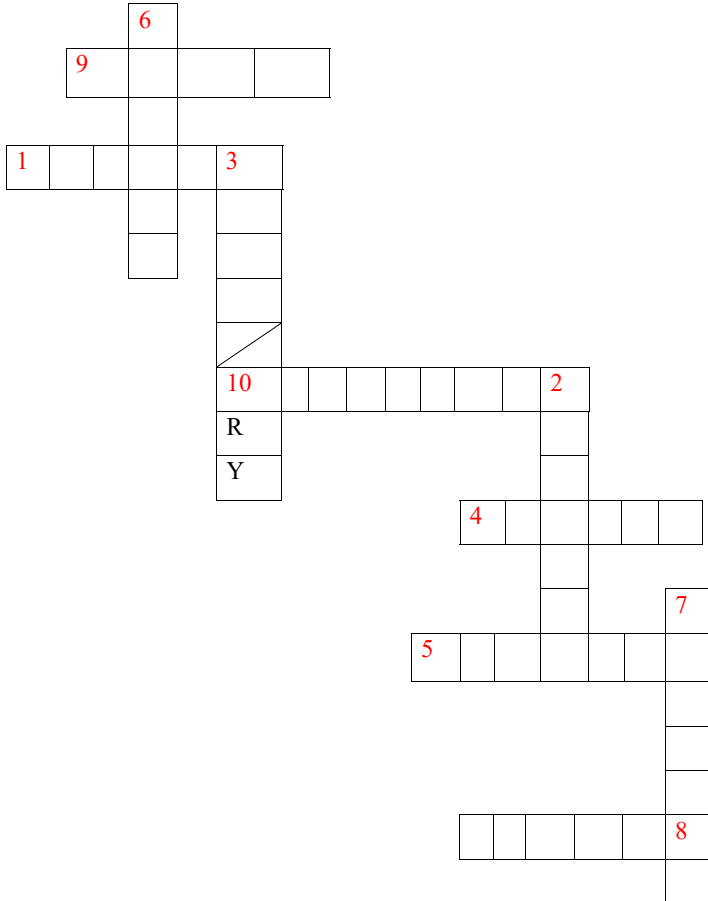
Следующие формы самостоятельной подготовки были предложены студентами в ходе подготовки к курсу стилистики.

☺ 1. Cribs to remember the terms of stylistics:

Personification,	or personification anthropomorphism is a figure of speech that gives non-humans and objects human traits and qualities.
Zeugma	(from the Greek word “ζεύγμα», meaning «yoke») is a figure of speech describing the joining of two or more parts of a sentence with a common verb or noun.
An oxymoron	(plural oxymora) is a figure of speech that combines two normally contradictory terms.

A pun	(also known as paronomasia) is a figure of speech which consists of a deliberate confusion of similar words within a phrase or phrases for rhetorical effect, whether humorous or serious.
Hyperbole	is a figure of speech in which statements are exaggerated.

☺ 2. Cross puzzle to remember the terms of stylistics:



HORISONTAL

1. One of the stylistic devices which is based on change of meaning in phraseological context. Here 2 word combinations with common element are combined to produce the combination of members and different meanings. 6 letters

4. One of the stylistic devices which give birth to drama and it demonstrated animals and their names in order to produce comedies about contemporary life were used. 6 letters

5. What style occupies 60% of vocabulary consists of words without any stylistic meaning. But in real speech they can occupy 100%. 6 letters

8. What kind of songs turned to lyrical, spoke about emotions and inner life of a person? 6 letters

9. Combination of several songs about single event. 4 letters

10. Turn of speech? In which new meaning arise from the combination of opposite in meaning words (For example: alive corpse, terrible beauty) 8 letters

VERTICAL

2. One of the stylistic devices which create the authors view of particular object or phenomena. 7 letters

3. One of the stylistic devices sponsored by church and demonstrated Biblical sins, or abstract sins. 8 letters

6. First, it was a professional language, now sometimes it connected with criminal language. 6 letters

7 Fixed word combinations. 7 letters

HORIZONTAL: 1 (Zeugma). **4** (Satire). **5** (Neutral) **8** (Erotic). **9** (Saga). **10** (Oxymoron).

VERTICAL: 2 (Epithet). **3** (Allegory). **6** (Jargon). **7** (Clichés).

☺ Make your own questions on the course of stylistics

Ex.:

1. What is the connection between frequency and stylistic colouring of words?
2. What is the major division of words from the stylistic viewpoint?
3. What is the traditional stylistic classification of words?
4. What are the two groups of stylistically coloured words?
5. What words are referred to poetic diction?
6. What are the stylistic function of vulgarisms?
7. What is hyperbole?
8. What is synecdoche?
9. What are stylistic functions of metonymy?
10. What is periphrasis?

11. What properties of things can be taken as the basis of metaphoric transfer?
12. What is the semantic essence of pun? What stylistic effect can it produce?
13. Is ellipsis used as an expressive means in colloquial speech?
14. How would you distinguish an elliptical sentence from an unfinished one?
15. What is the characteristic feature of the English word order and why?

👍 **TESTING KNOWLEDGE**

КОНТРОЛЬ ЗНАНИЙ

👍 **Тренировочная контрольная работа 1**

Determine stylistic devices

1.	I'm not afraid of dying, kid, <i>you understand?</i> Maybe a week. <i>Maybe two.</i>
2.	After <i>three days</i> in the hospital, <i>two days</i> in jail, <i>seven hours</i> in the car, and <i>six hours</i> in the motel, Mark...
3.	. He <i>is crazy as hell</i>
4.	..., had once again situated himself in Ord's office to analyze <i>the latest</i> .
5.	But we <i>showed them</i> , didn't we kid? We <i>showed them</i> .
6.	No <i>bugs, wire, body mikes, salt shakers, or ketchup bottles</i>
7.	. He stuck the filter between his lips <i>like a gangster</i> .
8.	2. They dispose of my chubby little body somewhere, <i>just like</i> they did Senator Boyette and, bum!, <i>just like</i> that, New Orleans has another unsolved murder.
9.	<i>The sooner you get here, the sooner you'll get the body.</i>
10	2. He got <i>the house, kids, trophy wife everything</i> .
11.	<i>Listen</i> , Reggie. <i>Wait a minute!</i> <i>Listen!</i> Can You hear it? ... Just <i>wait a minute</i> .
12.	1. The only time their father had spend at home was to <i>drink and sleep and abuse</i> them.
13.	<i>He felt like an eleven-year-old father</i>
14.	<i>Why, why, why, who, who, who</i> . You are a real pain in the ass, Mark.
15.	" <i>Very good question</i> ," Bobby said like a profess Pandering a first-year law student.
16.	You are <i>the stupid one</i> , Mark thought again.

17.	He had four of them in his pocket that Afternoon as he lad his brother, Ricky, <i>age eight</i> , down the path into the woods behind their trailer park
18., then squirmed and slid backward <i>like drugged elephant</i> until he hit the rear window.
19.	<i>Slowly ever so slowly</i> , he inched his shaking finger to the door lock switch.
20.	My name is Gill Teal <i>and I'm</i> a lawyer, <i>and</i> specialize in auto accidents, <i>especially</i> cases involving large trucks.
21.	None of your <i>darned business</i> , okey, kid, i'm nuts, okey.
22.	It took years, but she <i>slowly pieced her life</i> back together.
23.	The after math had not been pretty, but the <i>drunken idiot</i> stopped beating their . mother.
24.	Good luck to you, Mark, and I assure you you've been a <i>bigger pain</i> .
25.	The <i>blade is not the smartest thug</i> I've ever met.
26.	And Mark glanced at the bullet hole in the window, and at the millions of tiny crooked cracks running from it, then at the red face and heavy eyelids.
27.	He was married and that was mandatory
28.	Shhhhhh, you are talking too loud .
29.	3. He started chasing women, and became involved with a younger nurse, who eventually became wife number two.
30.	Thinks he's genius, but he's really quite stupid .
31.	"You're too crazy ," she kept muttering, and it was not idle talk.
32.	He was like a pregnant woman
33.	She was quiet, light, fragile, tender, affectionate, loving, delicate
34.	we ride, play tennis or golf, swim or gamble

👍 **Тренировочная контрольная работа 2**

Test your skills on analyzing stylistic functions:

F. Scott Fitzgerald "The Great Gatsby"

Chapter 3

There was music from my neighbour's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motor-boats slit the

waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York — every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen, which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough coloured lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and comets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs: the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colours, and hair bobbed in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun. and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath: already there

arc wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the centre of a group, and then, excited with triumph, glide on through the sea-change of faces and voices and colour under the constantly changing light.

Suddenly one of these gypsies, in trembling opal, seizes a cocktail out of the air, dumps it down for courage and, moving her hands like Frisco, dances out alone on the canvas platform. A momentary hush: the orchestra leader varies his rhythm obligingly for her, and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the Follies. The party has begun.

I believe that on the first night I went to Gatsby's house I was one of the few guests who had actually been invited. People were not invited – they went there. They got into automobiles which bore them out to Long Island, and somehow they ended up at Gatsby's door. Once there they were introduced by somebody who knew Gatsby. and after that they conducted themselves according to the rules of behaviour associated with an amusement park. Sometimes they came and went without having met Gatsby at all. came for the party with a simplicity of heart that was its own ticket of admission.

I had been actually invited. A chauffeur in a uniform of robin's-egg blue crossed my lawn carely that Saturday morning with a surprisingly formal note from his employer: the honour would be entirely Gatsby's-it said, if I would attend his 'little party' that night. He had seen me several times, and had intended to call on me long before, but a peculiar combination of circumstances had prevented it – signed Jay Gatsby in a majestic hand.

Analysis of an extract from “The Great Gatsby”

by Scott Fitzgerald

1. Read an extract carefully, write down all the new words and explain their meaning in English.

2. Determine the group of vocabulary the following words belong to:

- a) orchestra, oboes, trombones, saxophones, violas, cornels, piccolos.
- b) crates of oranges, caterers, canvas, lights, buffet, fruiterer
- c) hors d' oeuvre, ham, spiced, salad, pastry, turkey, liquor, gin ...

What other groups of vocabulary can you distinguish in the extract? What is the purpose of introducing each group into the extract?

3. Paraphrase the following sentences:

- a) I lie bar was in full swing
- b) The opera of voices pitches a key higher
- c) A peculiar combination of circumstances had prevented it.

4. Which parts of the extract can be considered poetic, romantic, realistic, humorous. How does the author achieve it? Study the following points to prove your point of view:

- a) the choice of vocabulary in this part (phonetic, lexical syntactic)?
- b) Stylistic devices used in the extract
- c) Rhythmic organisation of the text etc.

5. Comment on the use of the musical rhythm (jazz rhythm) in the extract, How is it conveyed and what is the purpose of it?

6. What is the place of the extract in the compositional structure of the chapter?

7. How does the extract help to reveal the main idea of the novel?

Тренировочный тест

Test your knowledge of stylistic theory. Choose the write variant:

1. Stylistics deals with

- a) shifts of meanings and their stylistic functions;
- b) combinations of meanings;
- c) structure of speech.

2. Stylistic devices fall into the following groups:

- a) figures of quantity and figures of quality;
- b) Lexical, phonetical and syntactic;
- c) Lexical, grammatical and phonetical.

3. Periphrasis aims at

- a) beauty of expression;
- b) taboo on words;
- c) transfer of meaning.

4. Personification belongs to

- a) the metonymic group;
- b) the metaphorical group;
- c) the ironic group.

5. Synonyms are used

- a) to characterize the object spoken about precisely;
- b) to produce humorous effect;
- c) to make the speech less monotonous.

6. In the sentence «The pennies were saved by bulldozing the grocer» we come across

- a) metonymy;
- b) metaphor;
- c) irony.

7. The sentence «The magi were wise men – wonderfully wise men» we can see

- a) an antithesis;
- b) hyperbole;
- c) understatement.

8. In the sentence «Jim stopped inside the door, as immovable as a setter at the scent of quail» the simile is used

- a) to impart expressiveness to the utterance;
- b) to produce a humorous effect;
- c) to enable the reader to visualize the scene completely.

9. The phrase «She cried and wailed over them» contains

- a) synonyms;
- b) antonyms;
- c) hyponyms.

10. Indicate the sentence which constitutes a simile:

- a) «She writes novels as Agatha Christie»;
- b) «She is as talkative as a parrot»;
- c) «She sings like Madonna».

11. Archaisms may be used in a literary text

- a) to show that the speaker is attached to usage of unusual words;
- b) to create the historic atmosphere;
- c) to produce humorous effect.

12. Terms belong to

- a) super-neutral vocabulary;
- b) the bulk of neutral words;
- c) sub-neutral vocabulary.

13. Bookish words are used in the colloquial context

- a) they elevate the speech;
- b) they produce humorous effect;
- c) they characterize the speaker as a well-educated person.

14. The word “Philoprogenitiveness”

- a) Is bookish;
- b) Is neutral;
- c) is colloquial.

15. Poetic words are used in poetic diction

- a) due to the poetic tradition only;
- b) to create the romantic atmosphere;
- c) to produce the effect humour.

16. Jargon words can be used within a certain professional group

- a) to make speech expressive;
- b) to show that the speaker also belongs to this group;
- c) to stress the informal character of communication.

17. Jargon words and slang words

- a) are characterized by the same degree of degradation;
- b) differ in their degree of degradation.

18. Slang is used

- a) to make speech more easy;
- b) to make speech more expressive;
- c) to produce humorous effect.

19. In the sentence «Ain't it awful, Sam?» the underlined word is used

- a) for the sake of characterization;
- b) to produce humorous effect;
- c) to make speech expressive.

20. Vulgar words are

- a) permitted in educated speech;
- b) not permitted in literary speech;
- c) permitted in any speech.

21. Elliptical sentences and complete sentences

- a) perform the same functions;
- b) perform different functions.

22. Asyndeton is used

- a) to accelerate the tempo of the speech;
- b) to characterize the education of the speaker;
- c) to impart expressiveness to the speech.

23. Break-in-the-narrative is

- a) a case when the speaker does not bring the utterance up to the end being overwhelmed by emotions;
- b) a deliberate abstention from bringing the utterance up to the end;
- c) a case when the speaker does not finish the sentence by chance.

24. Anadiplosis is based

- a) upon the absence of the indispensable elements in the sentence;
- b) upon the interaction of syntactical structures;
- c) upon the excessive use of syntactical elements.

25. Inversion is used

- a) to make speech less expressive;
- b) to emphasize the subject of speech;
- c) to make the speech sound formal.

26. In case of inversion the emphasized element occupies

- a) the initial position;
- b) the final position instead of the initial position;
- c) the usual position.

27. Parallelism is used

- a) to make the recurring parts more conspicuous than their surroundings;
- b) to make the speech less expressive;
- c) to create the rhythmic structure.

28. Anaphora is used

- a) at the beginning of the sentence;
- b) at the end of the sentence;
- c) at the beginning and the end of the sentence.

29. The syntactical device used to interrupt the line of thought is

- a) detachment;
- b) parenthesis;
- c) repetition.

30. The sentence «You don't know what a nice — a beautiful, nice — gift I've got to you» contains

- a) repetition;
- b) detachment;
- c) anadiplosis.

31. Formality characterises

- a) literary style;
- b) documentary style;
- c) scientific style.

32. Expressiveness characterises

- a) literary style;
- b) documentary style;
- c) scientific style.

33. Objectivity characterises

- a) literary style;
- b) documentary style;
- c) scientific style.

34. Wide use of non-verbal means characterises

- a) literary style;
- b) documentary style;
- c) publicistic style.

35. Belles-lettres is

- a) style;
- b) genre;
- c) sublanguage.

36. Drama is

- a) style;
- b) genre;
- c) sublanguage.

37. Professional is

- a) style;
- b) genre;
- c) sublanguage.

38. Author, reader, reality are the participants of

- a) text activity;
- b) oral speech activity;
- c) analyses activity.

39. Analyses of the literary text presupposes

- a) semantic, metasemiotic, metametasemiotic levels;
- b) semantic, metasemiotic levels;
- c) Semantic level.

40. Stylistics is divided into

- a) theoretical and practical;
- b) theoretical and historical;
- c) theoretical and functional.

41. Style can be

- a) individual;
- b) personal;
- c) private.

42. The main substyles of literature are

- a) poetry, drama, prose;
- b) poetry, drama, comedy;
- c) poetry, drama, essey.

43. The syntactical device used to reproduce two words is

- a) detachment;
- b) parenthesis;
- c) repetition.

44. The factor that influenced the development of English literary style is

- a) Christianity;
- b) industrial revolution;
- c) science development.

45. The prototype of modern prose is

- a) saga;
- b) allegory;
- c) satire.

46. Intertext is a notion, based on the ability of the texts to

- a) borrow elements from the other texts;
- b) organize elements in the other texts;
- c) exclude elements from the other texts.

47. Scientific popular style combines features of

- a) Scientific and literary;
- b) industrial revolution;
- c) Scientific and publicistic.

48. The style, distinguished by its ability to copy other styles is

- a) scientific;
- b) literary;
- c) documentary.

49. Diplomatic, legal, business are the substyles of

- a) scientific;
- b) literary;
- c) documentary.

50. TV, radio, newspaper are the

- a) genres of literary style;
- b) substyles of publicistic style;
- c) science branch.

Glossary

Abstract – not related to the concrete properties of an object; pertaining to ideas, concepts, or qualities, as opposed to physical attributes.

Ad hominem argument – a statement that attacks the person who makes an argument rather than the argument itself.

Aesthetic – pertaining to the value of art for its own sake or for form.

Allegory – narrative form in which characters and actions have meanings outside themselves; characters are usually personifications of abstract qualities.

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to “a fact of” everyday life made in the course of speaking or writing.

Ambiguity – use of language in which multiple meanings are possible. ambiguity can be unintentional through insufficient focus on the part of the writer; in good writing, ambiguity is frequently intentional in the form of multiple connotative meanings, or situations in which either the connotative or the denotative meaning can be valid in a reading.

Anachronism – use of historically inaccurate details in a text; for example, depicting a 19th-century character using a computer. Some authors employ anachronisms for humorous effect, and some genres, such as science fiction or fantasy, make extensive use of anachronism.

Anacoluthon – lack of grammatical sequence; a change in the grammatical construction within the same sentence. ex. Agreements entered into when one state of facts exists – are they to be maintained regardless of changing conditions?

Anadiplosis – (“doubling back”) the rhetorical repetition of one or several words; specifically, repetition of a word that ends one clause at the beginning of the next. ex. Men in great place are thrice servants: servants of the sovereign or state; servants of fame; and servants of business.

Analogy – comparison of two things that are alike in some respects. metaphors and similes are both types of analogy.

Anaphora – the repetition of a word or phrase at the beginning of successive phrases, clauses or lines. ex. We shall not flag or fail. We shall go on to the end. we shall fight in france, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. we shall never surrender.

Anastrophe – transposition of normal word order; most often found in latin in the case of prepositions and the words they control. ex. The helmsman steered; the ship moved on; yet never a breeze up blew.

Anecdote – a brief story or tale told by a character in a piece of literature, an example in the form of a story; a brief narrative to illustrate a point.

Antagonist – character or force in a literary work that opposes the main character, or protagonist.

Antistrophe – repetition of the same word or phrase at the end of successive clauses. ex. In 1931, ten years ago, Japan invaded Manchukuo – without warning. In 1935, Italy invaded Ethiopia – without warning. In 1938, Hitler occupied Austria – without warning. In 1939, Hitler invaded Czechoslovakia – without warning. Later in 1939, Hitler invaded poland – without warning. And now Japan has attacked Malaya and Thailand – and the United States – without warning.

Antithesis – aimed to find points of sharp contrast, that is, to set one against the other, for example: “a saint abroad, and a devil at home” , “better to reign in hell than serve in heaven.”

Antonomasia – interplay between the logical and nominal meanings of a word.

Aphorism – a concise statement designed to make a point or illustrate a commonly held belief. the writings of benjamin franklin contain many aphorisms, such as “early to bed and early to rise/make a man healthy, wealthy, and wise”.

Aporia – expression of doubt (often feigned) by which a speaker appears uncertain as to what he should think, say, or do. ex. Then the steward said within himself, ‘What shall I do?’

Aposiopesis – a form of ellipse by which a speaker comes to an abrupt halt, seemingly overcome by passion (fear, excitement, etc.) or modesty.

Apostrophe – a figure of speech in which a person, thing, or abstract quality is addressed as if present; for example, the invocation to the muses usually found in epic poetry. a sudden turn from the general audience to address a specific group or person or personified abstraction absent or present. ex. For Brutus, as you know, was Caesar's angel. Judge, o you gods, how dearly Caesar loved him.

Appeals to: authority, emotion, logic – rhetorical arguments in which the speaker: either claims to be an expert or relies on information provided by experts (appeal to authority), attempts to affect the listener's personal feelings (appeal to emotion), or attempts to persuade the listener through use of deductive reasoning (appeal to logic).

Archaism – use of an older or obsolete form. ex. Pipit sate upright in her chair some distance from where I was sitting.

Assonance – the repetition of identical or similar vowel sounds, usually in successive or proximate words. ex. Thy kingdom come, thy will be done.

Asyndeton is connection between parts of a sentence or between sentences without any formal sign, becomes a stylistic device if there is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language.

Bathos – unrelated elements are brought together as if they denoted things equal in rank or belonging to one class, as if they were of the same stylistic aspect.

Begging the question – a statement that says the same thing in the conclusion as in the premise.

Bildungsroman – a novel or story whose theme is the moral or psychological growth of the main character.

Black or white fallacy – a statement that claims that there is no difference, or no important difference, between two things because the difference is a result of continuous degree, and therefore is the sum of many small and trivial differences.

Brachylogy – a general term for abbreviated or condensed expression, of which asyndeton and zeugma are types. ellipse is often used synonymously. the suppressed word or phrase can usually be supplied easily from the surrounding context.

Cacophony – harsh joining of sounds. ex. we want no parlay with you and your grisly gang who work your wicked will. (w. churchill).

Catachresis – a harsh metaphor involving the use of a word beyond its strict sphere. ex. i listen vainly, but with thirsty ear. (macarthur, farewell address).

Chiasmus – figure of speech by which the order of the terms in the first of parallel clauses is reversed in the second. “Has the church failed mankind, or has mankind failed the church?”

Choppy sentences – series of short sentences, however, can make the writing feel choppy and monotonous.

Clarity – content clear to your reader.

Climax is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance, as in: “it was a lovely city, a beautiful city, a fair city, a veritable gem of a city”.

Colloquial – ordinary language; the vernacular. for example in the united states a sandwich is called a sub, a grinder, or a hero.

Common literary words are chiefly used in writing and in polished speech. one can always tell a literary word from a colloquial word.

Connotation – what is implied by a word. for example, the words sweet, gay, and awesome have connotations that are quite different from their actual definitions.

Consonance – the repetition of two or more consonants with a change in the intervening vowels, such as pitter-patter, splish-splash, and click-clack.

Contradiction – a direct opposition between things compared; inconsistency.

Copyediting – editing for clarity, correctness.

Dangling modifier – an introductory word group with no clear reference to some other word in the sentence.

Decomposition of set phrases consists in reviving the independent meanings which make up the component parts of the fusion.

Deductive – the reasoning process by which a conclusion is drawn from set of premises and contains no more facts than these premises.

Deductive arrangement – topic sentence plus specific details (going from general to specific).

Definition: explaining words, terms, and related concepts through: example; etymology; synonym; class; and differentiation.

Delayed sentence – a sentence that withholds its main idea until the end. for example: just as he bent to tie his shoe, a car hit him.

Deliberate mistakes – translator specifically chooses to recreate the text in a way that seems to deviate from the literal surface meaning of the source text.

Denotation – the dictionary definition of a word; the direct and specific meaning.

Detached construction is placed so that it seems formally independent parts.

Deus ex machina – as in greek theater, use of an artificial device or contrived solution to solve a difficult situation, usually introduced suddenly and unexpectedly.

Development paragrapg – clarifies, illustrates, or proves the main idea stated in the topic sentence through use of detail, example, and explanation.

Devices – a particular word pattern or combination of words used in a literary work to evoke a desired effect or arouse a desired reaction in the reader.

Diction – an author’s choice of words to convey a tone or effect.

Didactic – intended for teaching or to teach a moral lesson.

Doppelganger – ghostly counterpart of a living person or an alter ego.

Dumb mistakes – foolish errors.

Editing – requires focusing on the content of the text.

Editing-alteration – specific form of editing manuscripts with poor own literary language.

Editing-processing – such correction of the manuscript which allows to prepare a variant for the publishing original.

Editing-reading – to finish preparation of the text for proof-readings.

Editing-reduction – reduction of the text without damage to its content.

Ellipsis, when used as a stylistic device, always imitates the common features of colloquial language, due to the requirements of the rhythm.

Endnotes – a list of notes at the end of a paper.

Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may seem.

Epigram is a stylistic device akin to a proverb, the only difference being that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people. epigrams are terse, witty, pointed statements, showing the ingenious turn of mind of the originator.

Epigraph – quote set at the beginning of a literary work or at its divisions to set the tone or suggest a theme.

Epiphany – a sudden or intuitive insight or perception into the reality or essential meaning of something usually brought on by a simple or common occurrence or experience.

Epistolary – a piece of literature contained in or carried on by letters.

Epitaph – a piece of writing in praise of a deceased person.

Epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word/phrase or even sentence used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. ‘wild wind’, ‘loud ocean’, ‘remorseless dash of billows’, ‘formidable waves’, ‘heart-burning smile’.

Ethos – in dramatic literature, the moral element that determines a character’s actions, rather than thought or emotion.

Eulogy – a speech or writing in praise of a person or thing; an oration in honor of a deceased person.

Euphemism substitution of a milder or less direct expression for one that is harsh or blunt. for example, using “passed away” for “dead.”

Euphony – pleasant joining of sounds.

Expletive – a single word or short phrase intended to emphasize surrounding words. commonly, expletives are set off by commas. examples: in fact, of course, after all, certainly.

Expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are.

Extended example – one long example instead of several brief ones.

Foil – a person or thing that makes another seem better by contrast.

Footnote – notes that appear at the bottom, or foot of the page.

Formal language – language that is lofty, dignified, or impersonal.

From poetry or verse audience the person(s) reached by a piece of writing.

Functional style of language is a system of interrelated language means which serves a definite aim in communication. a functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message. functional styles appear mainly in the literary standard of a language.

Gap-sentence link (gsl) requires a certain mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap.

Genre – term used to describe literary forms, such as tragedy, comedy, novel, or essay.

Grammar checkers – programs, work with a limited number of rules, so they can identify error.

Heavy editing – reorganizing a document or rewriting part of it.

Hendiadys – use of two words connected by a conjunction, instead of subordinating one to the other, to express a single complex idea. ex. it sure is nice and cool today! (for “pleasantly cool”).

Hyperbole – a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon.

Ex. My vegetable love should grow vaster than empires, and more slow; an hundred years should go to praise thine eyes and on thine forehead gaze; two hundred to adore each breast, but thirty thousand to the rest. andrew marvell, “to his coy mistress”.

Hypothetical illustration – examples or anecdotes invented for the occasion.

Imagery – sensory details in a work; the use of figurative language to evoke a feeling, call to mind an idea, or describe an object. imagery involves any or all of the five senses.

In medias res — opening a story in the middle of the action, requiring filling in past details by exposition or flashback.

Inductive — conclusion or type of reasoning whereby observation or information about a part of a class is applied to the class as a whole. contrast with deductive.

Inductive arrangement — specific details plus topic sentence (going from specific to general).

Inner represented speech serves to convey one's thoughts, volitions, emotions and orders to the mind of a second person.

Invective — the use of angry and insulting language in satirical writing.

Irony — a situation or statement characterized by significant difference between what is expected or understood and what actually happens or is meant. irony is frequently humorous, and can be sarcastic when using words to imply the opposite of what they normally mean.

Isocolon — parallel structure in which the parallel elements are similar not only in grammatical structure, but also in length. for example, “an envious heart makes a treacherous ear” (their eyes were watching god, zora neale hurston).

Juxtaposition — placing of two items side by side to create a certain effect, reveal an attitude, or accomplish some other purpose elegy poem or prose lamenting the death of a particular person. perhaps the most famous elegy is thomas grey's poem, “elegy written in a country churchyard.” antihero.

Protagonist of a literary work — who does not embody the traditional qualities of a hero (e.g., honor, bravery, kindness, intelligence); for example, the protagonists created by Byron in “Don Juan” and “Childe Harold”, and the characters of Rosencrantz and Guildenstern in Tom Stoppard's “Rosencrantz and Guildenstern” are dead catharsis purification or cleansing of the spirit through the emotions of pity and terror as a witness to a tragedy.

Lettered to show the order and relative importance of the ideas.

Light editing — limited largely to correcting mechanical aspects.

Litote — form of understatement in which the negative of the contrary is used to achieve emphasis and intensity. for example, “She is not a bad cook.” or “No man ever followed his genius until it misled him.”

Macroediting — deals with large — scale aspects of a manuscript — for example, the overall structure.

Medium editing – making wording more concise and improving sentence structure.

Metaphor – implied comparison achieved through a figurative use of words; the word is used not in its literal sense, but in one analogous to it. ex. Life's but a walking shadow; a poor player, that struts and frets his hour upon the stage.

Metonymy – substitution of one word for another which it suggests. ex. he is a man of the cloth. the pen is mightier than the sword. by the sweat of thy brow thou shalt eat thy bread.

Microediting – focuses on small – scale aspects of a manuscript – for example, grammar, spelling, and punctuation.

Misplaced modifier – a word, phrase, or clause that is out of place, resulting in an awkward or confusing sentence.

Mood – the feeling or ambience resulting from the tone of a piece as well as the writer/narrator's attitude and point of view. the effect is created through descriptions of feelings or objects that establish a particular feeling such as gloom, fear, or hope.

Motif – recurrent device, formula, or situation that often serves as a signal for the appearance of a character or event.

Multiple example – typical cases, specific instances.

Neutral words, which form the bulk of the english vocabulary, are used in both literary and colloquial language. neutral words are the main source of synonymy and polysemy. it is the neutral stock of words that is so prolific in the production of new meanings.

Norm should be regarded as the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.

Nostalgia – desire to return in thought or fact to a former time.

Onomatopoeia – a word capturing or approximating the sound of what it describes, such as buzz or hiss.

Outline form – numbering, indentation, punctuation, and other physical parameters.

Oxymoron – a figure of speech that combines two apparently contradictory elements, as in “jumbo shrimp” or “deafening silence.” ex. I must be cruel only to be kind.

Paradox – an assertion seemingly opposed to common sense, but that may yet have some truth in it. ex. what a pity that youth must be wasted on the young. (ex. eorge bernard shaw).

Parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession.

Parallelism – to write balanced sentences; lists or ideas that are logically related should be expressed in similar ways.

Parenthesis is a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts syntactic construction without otherwise affecting it, often indicated in writing by commas, brackets or dashes.

Parody – a satirical imitation of a work of art for purpose of ridiculing its style or subject.

Paronomasia – use of similar sounding words; often etymological word-play. ex. ...cullid cash, or cold cash, and then it turned into a gold cache.

Periphrasis is a device which denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression.

Persona – the voice or figure of the author who tells and structures the story and who may or may not share of the values of the actual author.

Personification – attribution of personality to an impersonal thing. ex. England expects every man to do his duty.

Perspective – a character's view of the situation or events in the story.

Pleonasm – use of superfluous or redundant words, often enriching the thought. ex. no one, rich or poor, will be excepted. (from греч. pleonasmus – surplus, excessiveness).

Point of view – the view the reader gets of the action and characters in a story.

Polysemantic effect – derivative meanings interweave with the primary one and this network of meanings constitutes a stylistic device.

Polysyndeton – the repetition of conjunctions in a series of coordinate words, phrases, or clauses. ex. I said, "Who killed him?" and he said, "I don't know who killed him but he's dead all right," and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside mango bay and she was all right only she was full of water. (Hemingway, After the Storm).

Postediting – the initial text is processed by machine, and the person-editor corrects result.

Pre-editing – the person adapts the text for processing by machine (eliminates possible ambiguous perusals, simplifies and marks the text) then program processing begins.

Prolepsis – the anticipation, in adjectives or nouns, of the result of the action of a verb; also, the positioning of a relative clause before its antecedent. ex. consider the lilies of the field how they grow.

Pronoun/case agreement – confusing the subject and object of the sentence.

Proofreading – correction of typographical and other errors in written material before it is published or distributed.

Propaganda – information or rumor deliberately spread to help or harm a person, group, or institution.

Prose – the ordinary of form of written language without metrical structure, as distinguished.

Protagonist – the chief character in a work of literature.

Querying – asking the author questions.

Question-in-the-narrative changes the real nature of a question and turns it into a stylistic device. a question in the narrative is asked and answered by one and the same person, usually the author.

Realism – the literary practice of attempting to describe life and nature without idealization and with attention to detail.

Redundancy – to use several words of description instead of one well-chosen word with the same meaning, makes sentences awkward and interrupts the flow to a piece of writing.

Rest manuscript – set it aside for a few days, set it aside for a week or more.

Rhetorical question is a statement expressed in the form of an interrogative sentence.

Rhyme is the repetition of identical or similar terminal sound combinations of words.

Rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features.

Run-on sentences – two or more independent clauses written as though they were one sentence.

Sarcasm – a sharp caustic remark. a form of verbal irony in which apparent praise is actually bitterly or harshly critical. for example, a coach saying to a player who misses the ball, “nice catch.”

Satire – a literary style used to make fun of or ridicule an idea or human vice or weakness.

Simile – an explicit comparison between two things using ‘like’ or ‘as’.
ex. my love is as a fever, longing still for that which longer nurseth the disease, (shakespeare, sonnet cxlvii).

Slanting – a statement that suggests that something true is either not true or conveys a false impression through connotation.

Stylistics, sometimes called *lingvo-stylistics*, is a branch of general linguistics. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

Subject/verb agreement – using plural verb conjugations with single subjects.

Superfluous words – unnecessary words.

Syllogism – a form of deduction. an extremely subtle, sophisticated, or deceptive argument.

Synecdoche – understanding one thing with another; the use of a part for the whole, or the whole for the part. (a form of metonymy.) ex. the u.s. won three gold medals. (instead of, the members of the u.s. boxing team won three gold medals).

Tautology – repetition of an idea in a different word, phrase, or sentence. ex. with malice toward none, with charity for all. (lincoln, second inaugural).

Tense agreement – mixing past and present tenses throughout a piece of text.

Theme – the central or dominant idea or concern of a work; the main idea or meaning.

Thesis – focus statement of an essay – premise statement upon which the point of view or discussion in the essay is based.

Tone – the attitude a literary work takes towards its subject and theme. It reflects the narrator’s attitude.

Topic outline – helps to organize longer papers, consists of brief phrases or single words (not sentences) that are numbered.

Transfer errors – interference of source language into translation.

Transition words – words and devices that bring unity and coherence to a piece of writing. examples: however, in addition, and on the other hand.

Transitional paragraphs – connect sections of an essay.

Translator checklist – list of points for self-editing.

Unit of translation – unit of any language level, that can become object of translation.

Utopia – an imaginary place of ideal perfection. the opposite of a dystopia. – an imaginary place where people live dehumanized, often fearful lives.

Voice – the acknowledged or unacknowledged source of words of the story; the speaker, a “person” telling the story or poem.

Zeugma – two different words linked to a verb or an adjective which is strictly appropriate to only one of them. ex. Nor mars his sword, nor war’s quick fire shall burn the living record of your memory.